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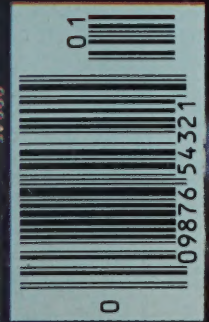
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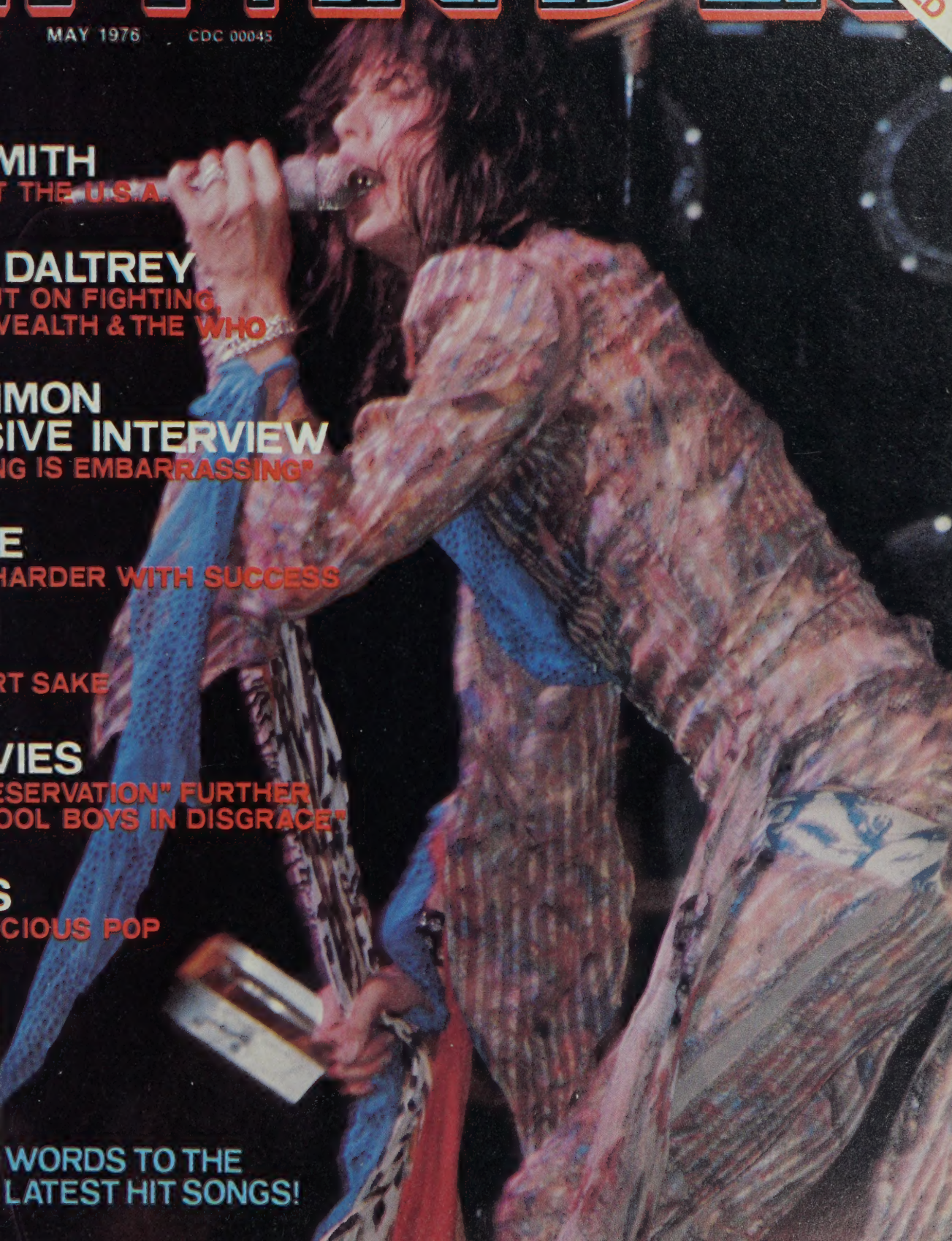
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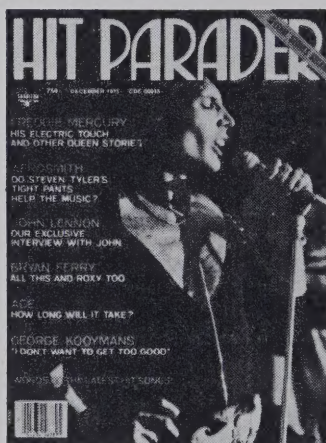
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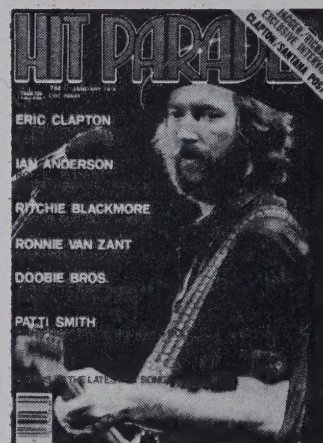
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Sincerely yours,
Donna & Debbie
U.S.A.

P.S. - Our friends tell us that he probably hates real girls but we know that you love Dusty Springfield Wayne. We love you.

Dear Donna and Debbie,

Wayne says he would eventually like to father a child, if that answers your question. Keep the cards and letters coming.

Editor

Stones Stuff

Dear Hit Parader;

I love Keith Richard and would hate to see him waste away. In your January, 1976 issue you said that he said that he turned into an alcoholic or a junkie when he's not working. Now that the Stones are breaking up in February, 1976 after a free concert on Easter Island, does this mean Keith will over - indulge himself 'till death? I mean I've read other magazines where they claim he's one of the worst drug addicts around, but I never believed them. Now that I've actually seen him say

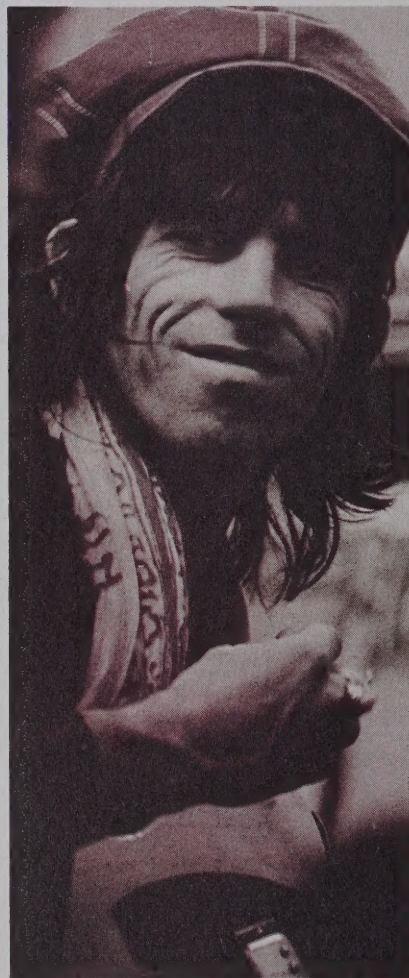
something to that effect in Hit Parader, I'm afraid to see him turn into another Brian Jones and when Brian died something inside me died along with him. Please tell me it's not the same.

Toni Brandt
(a believer in Keith Richard)

Dear Toni:

The last time we saw him, Keith was playing terrific guitar (as always) and in total control of the Stones' music. Also - the Stones are NOT breaking up, and that Easter Isle concert was just a silly rumor.

Editor



Patti Fans

Dear Lisa,

Thank you very much for your fine articles on Patti Smith and John Cale. More!!

"Horses" is the finest album in years. Patti's vocals and the style of her phrasing make her the most exciting female performer rock has seen. (And she'll blow more than three - fourths of the male(?) singers away!) Lenny Kaye plays the most flowing rock & roll guitar since Keith & Brian with the early Stones. I can't tell for sure if Patti will be the next big thing (it sure looks that way) but she is the best NEW THING!

Thanks again,
Chan
New York, N.Y.

P.S. - Lisa, please - an article on Blondie & The Ramones.

Dear Hit Parader,

WOW! Who is Patti Smith? It seems as though every time I open a magazine these days I read about her, But Hit Parader was the first place that I ever heard of her. I think she's terrific. When is she going to come to Cleveland? It's about time there was a tough lady in rock and roll. More about Patti, Please!

Love,
Susie Garson
Cleveland, Ohio

Dear Susie,

Patti should be in Cleveland sometime this winter. If you listen to Kid Leo on WMMS, he'll be playing her album and probably will let the listeners out there know when she and her band will be in town.-Ed.□

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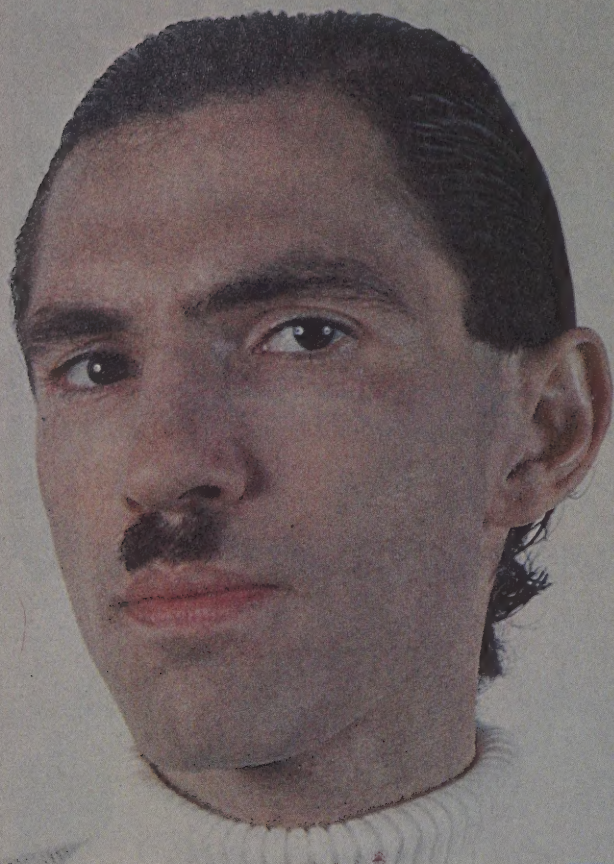
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SPARKS

Heavy Precious Pop

by Janis Schacht

"David Essex is poo-poo," smirks Russell Mael. "Nostalgia, I hate nostalgia, I really hate nostalgia dammit," cries Ron Mael. Ron and Russell Mael, the brains behind Sparks, a band that had to go to England to make it and who, as of yet, have not been able to stir up an equal amount of excitement in America.

Putting down teen-idols and rock and roll nostalgia are only two of the California born brother's hobbies. Yet it is the teen audiences that are buying all of Sparks records in Europe. It is England that accepted the group instantly giving them their first taste of success. Their first trip to England was in October of 1972. They played a date at the University of Bradford with the Kinks and made several television appearances including a performance on "The Old Grey Whistle Test." They then returned to their homes in Los Angeles.

Their return to America was brief. They did a quickie tour of Texas then fired their three back-up musicians, packed their bags and returned to

England in search of a new back-up group. The choice took ages to make, but while they were looking they found a manager, John Hewlett (of John's Children fame) and a record company-Island records. As far as backing musicians went, they eventually settled on Dinky Diamond, Ian Hampton and Trevor White. This line-up came after several mistakes and pre-mature joining announcements.

The next time Sparks returned to New York they had established themselves with the very successful *Kimona My House* album and the smash singles "This Town Ain't Big Enough For the Both Of Us" and "Amateur Hour." Though the English success was already a well-known phenomenon, they only conquered Los Angeles, New York and Cleveland on the American tour. Ron and Russell are convinced that New York and Cleveland picked up on them only because of their success in England; "These cities are still under the spell of Anglomania or whatever, left over from the swinging six-

ties," Ron explains. "We don't care why we're liked, but I think that one of the reasons we do so well in these cities is that we're linked up with that whole thing." "This is why we're so happy with the action we've had in Los Angeles," Russell adds. "It's totally divorced from the Anglomania thing ... we've broken through in Los Angeles as a group that is not liked just because we went to England or anything. But that seems to be a totally isolated case."

Sparks followed the success of *Kimona My Home* with two more English chart albums, *Propaganda* and the new album *Indiscreet* which is considered by many to be their best album to date. *Indiscreet* is better and one of the reasons is an excellent production by the brilliant Tony Visconti. Visconti is the first producer to find a way of bringing the vocals into the foreground and making the words almost easy to understand. Though he has made the vocals clearer there is little that has actually changed in Sparks sound and image.

"The reason nothing has changed," Russell explains "is because what we do is really honest. That's the way we are, it's all uncalculated." "It's a natural sort of thing that's done onstage," Ron adds. "It's not something we could change even





All photos by Richard Creamer



ing album (on Bearsville Records), when the microphone fell apart in Russell's hands. A courageous roadie shimmied on his stomach across the front of the tiny stage in an attempt to fix it. After the mike was back together the roadie smiled and reached up to hand it back to Russell. Russell, pouting like an indignant child put his hands on his hips, rolled his eyes back in his head and mouthed "I don't want it anymore," as he danced off to complete the set sans mot.

"It's ironic," Russell smiles remembering the event. Sitting in their plush suite at the Essex House only days before their Avery Fisher extravaganza, he continues, "we were playing in London only five nights ago and the same thing happened. The only difference was a couple of hundred girls pulling on the lead instead of faulty equipment. Let's just say it happened under better circumstances."

The phone rings in the other room. "Russell, it's Judy in L.A.," a disembodied voice calls. Russell pouts trying to remember. "Judy in L.A. that's the chocolate mousse cake, I'd better take it!" he rushes off to take the call. Food is a



if we wanted to change ... it's just there."

If the audience reaction at a recent Avery Fisher Hall Concert is an indicator, what the boys do onstage is exactly as it should be. Girls and boys in their mid to late-teens rushed the stage and showered the Mael brothers with bouquets of flowers. By their second encore "Happy Hunting Ground" not a person in the audience was in their seat.

Thinking back on their first New York appearance in the fall of 1972, it's difficult to figure out exactly what has made the difference. Their stage presence is almost identical and yet in 1972 they played to quarter filled houses at Max's Kansas City. One night when there actually was a full house at Max's, Russell was going through a particularly energetic performance of "Whippings and Apologies" from their *A Woofers In Tweeter's Cloth-*



major diversion for the painfully thin Mael brothers while they're on tour. Ron who looks like a survivor of a concentration camp sits reading the Carnegie Delicatessen menu fantasizing about the

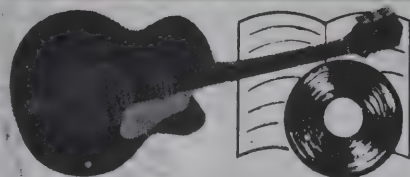
wonderful food he'll be able to have after the last inquisition of the day is over.

"The roadies do all the pulling on our tours," explains Ron, still fingering the menu. "They screen everybody and say

it's for our own protection. We never get to see anybody."

In England the group has an enormous fan club run by an attractive American boy imported specially for the job. "In

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England all the girls in the fanclub worship Joseph. The band's one thing and then there's getting to meet Joseph. He's the good-will ambassador, he stands out in the lobby at the concert hall and all the girls know who he is," Russell teases. "Many is the time I've been confused with Joseph," Ron laughs, "that's why I wear the hat." Then Russell yells into the other room of the suite where Joseph is trying to straighten out a film crew who are determined to come upstairs, "Joseph, come drink your tea, it's getting cold and it was really expensive, about \$7.24. Drink it, you'll like it."

On American tours, the Brooklyn born Joseph, who started out by running the American fan-club out of his own pocket, functions as the liaison between the world and Sparks. The group has little or no contact with anyone outside of the immediate "family unit." "I'd rather maintain an animosity towards roadies," Ron says, "you lose your credibility if you get too friendly with them."

The Maels it seems have begun to hate their self-imposed departure from America. Starting as Anglophiles themselves, they now turn their back on everything they used to look on as ideal. "I really liked the stuff before we went to England," Ron says "but I don't like it

anymore." The latest thing is to detest all of that, we really detest it," Russell adds. "Lynyrd Skynyrd, that's where it's at. I'm sure in two or three years I'll hate them too, but for now, gimme that southern soul ... I only like groups for ten years and then I go off them. I've gone off the Dave Clark 5 and Gerry and The Pacemakers."

The conversation then turns to up - and - coming groups. Russell asks "what's all this about Television and The Ramones?" We explain that the Ramones play punk rock and wear leather jackets and torn jeans. "That's pretty groovy," Ron laughs, "I saw a derelict downstairs who looked just like that!" He pauses then adds, "I think the only stuff that's valid to listen to these days is Jack Jones. If I had a choice of listening to the Ramones or Jack Jones, I'd rather listen to Jack Jones. Have you heard the new Peggy Lee album, is it good? I betcha it's incredible!"

The conversation begins to wind down. Russell is cutting a single of "I Want To Hold Your Hand" the following day with Rupert Holmes in the production booth. Russell has a terrible sore throat as it is and Ron is worried that he'll lose his voice completely if he continues to speak. "If you lose your voice, I'm gonna bash in your face," threatens the older Mael.

Ah, the bliss of brotherly love. □



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ROCK & ROLL HOTLINE



Bowie tours! New Record! Film! This is *his* year, apparently. He comes back to the concert stage - playing mostly in large halls - starting February 2nd. La Bowie's musicians will include Earl Slick on guitar, (Slick is also recording his own solo lp, with Bowie helping out in an LA studio), Carlos Alomar on rhythm guitar, (he co-wrote "Fame" with Bowie and John Lennon), George Murray on bass, Dennis Davis on

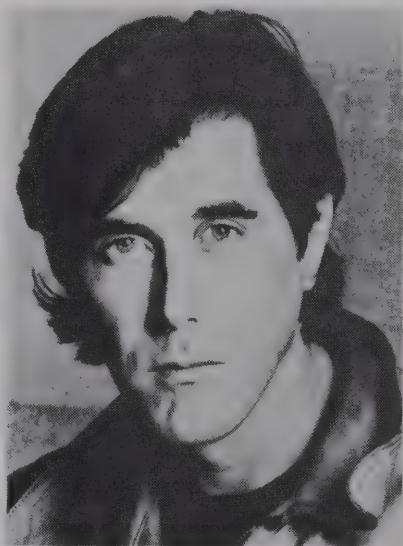
drums, and a yet - to - be - named piano player. As most of Bowie's new songs are rock and roll, and he played guitar on his new lp ("Station to Station"), Bowie probably will play some guitar onstage as well. As for his "presentation", it won't be theatrical like "Diamond Dogs". David says simply that it'll be "David Bowie" — whatever that means this year. Here - the itinerary:

February 2nd- Vancouver, B.C.; 3rd- Seattle; 4th- Portland; 6th- San Francisco; 8th and 9th- L.A.; 10th- San Diego; 15th- Phoenix; 16th- Albuquerque, New Mexico; 17th- Denver; 20th- Milwaukee; 21st- Kalamazoo, Michigan; 22nd- Evansville, Indiana; 23rd- Cincinnati, Ohio; 26th- Montreal, Quebec; 26th- Toronto; 27th & 28th- Cleveland; 29th & March 1st- Detroit; March 3rd- Chicago; 5th- St. Louis; 6th- Memphis, Tenn.; 7th- Nashville; 8th- Atlanta, Ga.; 11th- Pittsburgh; 12th- Norfolk, Va.; 13th- Largo, Maryland; 14th- Baltimore; 15th- & 16th- Philadelphia; 17th- Boston; 19th- Buffalo; 20th- Rochester; 21st- Springfield, Mass.; 22nd- New Haven, Conn.; 23rd & 25th- Nassau Coliseum, Long Island, 26th- Madison Square Garden, New York City.

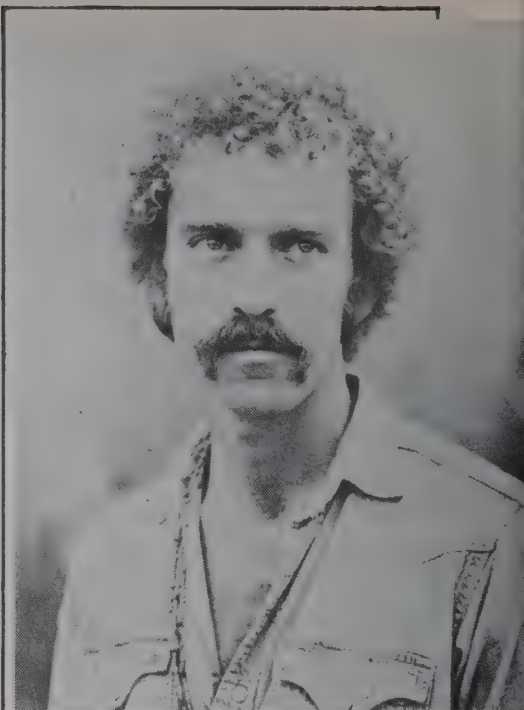
Poor Bryan Ferry. The one week Roxy Music's leader got a chance to have a vacation (in between the end of Roxy's English tour and before they came to the States for the first half of their US assault), London was glittering with the kind of social gatherings Ferry likes best. He, however, was off in Marrakech, doing such butch things as riding a camel. ... getting a tan, and writing a few new tunes. He was cross, however, at having missed Lady Anne Lambton's party for Andy Warhol, (who is still considered a Big Deal there), the First International Model's Ball at the Hotel Hilton, and fames designer Ossie Clark's annual fashion show.

When Bryan arrived in New York for the start of Roxy's US tour, he was rested enough to have dinner with the Mr. & Mrs. Aga Khan. Just another evening in the life of a not - so - ordinary rock and roll star.

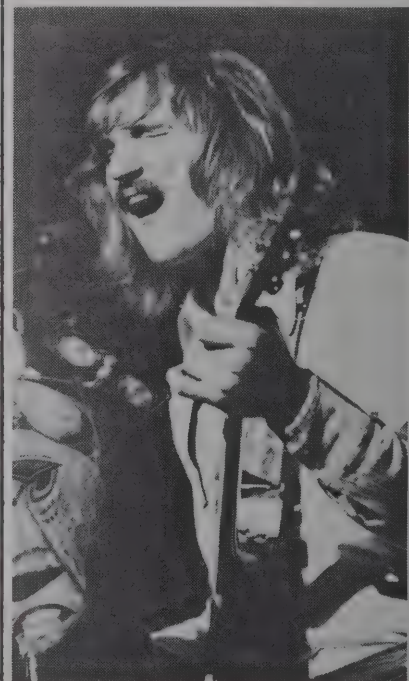
Roxy triumphed in New York, and nearly everywhere else they played this



time; "Love Is the Drug" got good airplay, and for those who have been screaming about Roxy for the past four years, satisfaction seems guaranteed.



Sources close to the Eagles now say that Bernie Leadon, who left the band mid-December to be replaced by Joe Walsh, hadn't really been all that emotionally involved with the group for nine months. In fact, rumors are that when the Eagles went to record "One of these Nights", Bernie went in after the rest of the group and merely over-dubbed his parts. Walsh, who took Bernie's place for the Eagles' New Zealand, Australia and Japanese tour, may record with the band when they do their next LP in the spring, and again, Bernie Leadon may still be around at that time to do some recording with his former band-mates. It may just have been that Leadon didn't care for the road, and prefers the beach to touring. We'll see.



Andy Kent

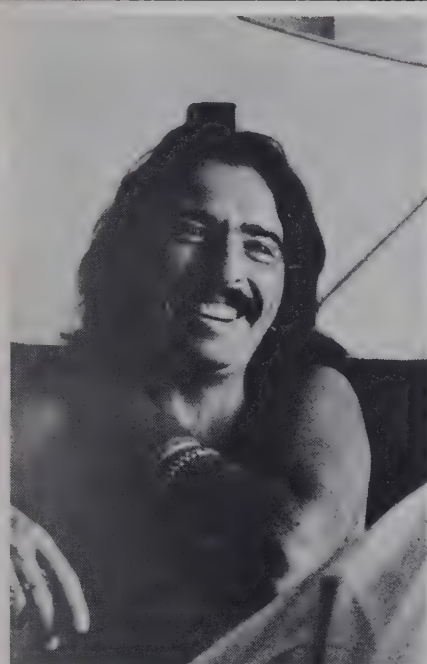
That rumored on-again, off-again Led Zeppelin tour won't happen before the end of the summer now, because Robert Plant hasn't fully recovered from the auto accident that took place last summer in Greece. Not recovered enough, that is, to perform as usual onstage. "It'll be a year from the accident before the final medical reports are in," Zep manager Peter Grant said recently in Los Angeles, "and although Percy (as Plant is known to his intimates) is feeling fine, in good spirits, and just finished recording Zep's album in Munich, a concert tour this year would be just too grueling."

Zep's newly finished LP is tentatively titled "Power Source", and should be ready for February release. Also in the

works is a soundtrack LP — mixed in quad by Jimmy Page — for that still unnamed Zeppelin film. Now that a tour is definitely off, chances are that Zeppelin will release that movie sometime this spring or summer. Considered the best of any rock and roll movie, ever, (it took over two years to make), it runs two hours, seventeen minutes, and twenty seconds. Included in this epic is live concert footage of Zeppelin's 1973 Madison Square Garden show (with a twenty minute version of "Dazed and Confused") as well as individual bits filmed by each band member in England. One of the more intriguing spots should be Jimmy Page's ... he had to wait until there was both a full moon *and* snow to get the effects that he wanted.



While they were here for their six week tour, The Who lived it up. Keith Moon dressed as a policeman, Peter Townshend got into wearing a naval bridge captain's uniform and playing German march music as he exited hotel elevators. They stayed under these pseudonyms: Sherlock Holmes, John Fitzperfectly, Sterling Silver, and Charley Farley (Townshend, Entwistle, Daltrey and Moon), and got along amazingly well. Everyone agreed that it was the best Who tour ever ... since the days of the Fillmore East they haven't played so well. They'll be back in March - and catch the places they missed this time, if we're lucky.



It's no secret to those who know Alice Cooper that he indulges in beer, TV, golf, and loves Las Vegas. Recently one of his dreams came true when he became the first rock star to perform at the Sahara Tahoe Hotel in Lake Tahoe. Well, it's not really Vegas, but it's close.

Just when people were beginning to mumble "Alice who?" - Alice Cooper launched a mass assault on the media last year with his "Welcome to My Nightmare" stage show, TV special, and soundtrack album. That album was the only TV soundtrack to achieve gold status, with its single - "Only Women Bleed" - a huge surprise hit.

Alice did the "Nightmare" show (with it's \$450,000 set and crew of 30) in the Main Room of the Sahara for one week only, but the hype and hoopla surrounding the event were unprecedented for any "normal" rock star. Of course ... Alice isn't a "normal" rock star, but who would have thought he would have made

this step before Elton John ... or Mick Jagger??

The Cooper entourage occupied an entire floor of the hotel, with access to a private elevator. A video presentation of the stage show was supplied for lobby viewing (no doubt to lure gamblers into the main room at dinnertime), and no food or drink was served during the course of the show. Alice has been involved with this particular presentation since last spring, and one wonders if he hasn't tired of it by now. Perhaps he could lease out a road show version of "Welcome to my Nightmare" with someone else doing the Alice role. It could perform all over the country with no problem at all...

For those of you who somehow have missed the "Nightmare" show, on TV, in concert, or couldn't get to Tahoe ... don't worry. A full length feature film of the original stage show was released to 140 movie theaters this week. Alice doesn't miss a trick.

Paul Canby

RECORDS

DAVID BOWIE:

Station To Station (RCA)



Will this be La Bowie's year? It seems so. With a film debut, a concert comeback (and as of this writing people still want to see him — the LA shows are nearly all sold out), and this album, David Bowie is still a star to reckon with. Admittedly, this is said in the tone of voice, "She was still lovely" as when referring to aging actresses — which really doesn't apply in Bowie's case. But after all the rumors of his dangerous drug dalliance, it is reassuring to note that this creative force hasn't been as badly burned out as one had feared.

The first thing you notice about "Station to Station" is that David's got his voice back. It seemed weak on "Young Americans", and on his last concert tour, he had some trouble hitting some of the notes. But on his new album, his voice is once again the amazing instrument that made you sit up and take notice of "Hunky Dory" — whether it's a bit like Anthony Newley on the ballads of paying homage to the Velvet Underground / Iggy school on the rock and roll numbers. Bowie sings on this lp with that same variety of style, lots of overdubbing, and it makes for interesting vocals.

The songs are good — all six of them. The title track, "Station to Station" builds into a slightly disco-soul influenced rocker, followed by

the not-so-slightly disco soul rocker "Golden Years". My favorite cut on the album is "TVC15", which in parts is a dead ringer for Otis Redding's "Huckelbuck". Let's face it, David is more than likely at his best when he's ... ummm, *Derivative*. "Wild is the Wind" is, in the words of Bowie — maven Ron Ross, "a 1950's bar mitzvah, Johnnie Ray tearjerker". I could live without some of the longer instrumental numbers ... but on the whole, this is an album that Bowie need not be ashamed of. I was told that he had contemplated calling the LP "The Return of the Thin White Duke" (but decided to save that title for a book of poems and stories he'll write) — indeed.

—L. Robinson

A NIGHT AT THE OPERA

Queen (Elektra 7E-1053)



Queen are an artsy English group who like to put out auspicious-sounding records with a lot of clever twists. Let's leave it up to the individual listener to decide whether he finds their intricate messages inspiring. Instead, I'll content myself here with noting a few of the impressions that filled my head like dancing tulips while listening to their latest demonstration, *A Night At The Opera*.

"Death On Two Legs (you're tearing me apart)" is a nasty rocker with chunky chords. As you read the lyric sheet, consider the fact that they had just split with their old manager before cutting this LP with John Reid. "A Dog with disease, king of the sleaze..." and so forth. Boys will be vicious, won't they? "Lazing On A Sunday Afternoon" is a Gilbert & Sullivan-ish, tea-set, la-dee-dah number sung by an affected character who thinks he's the ritz. I wish I could figure out whether Queen is for him or against him.

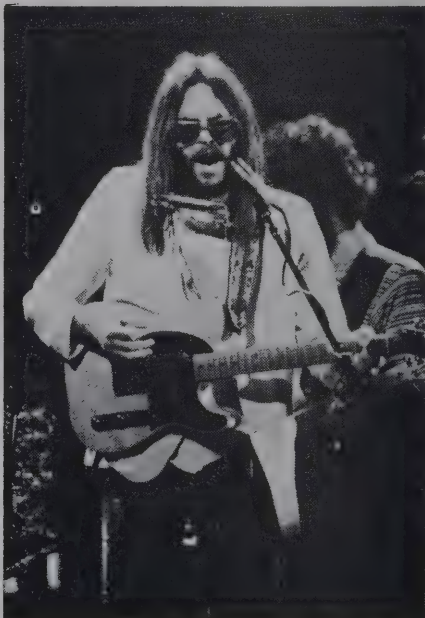
"I'm In Love With My Car," written by drummer Roger Taylor, is my favorite track, probably because it's the most rock and roll. It's got throbbing, chrome-heavy chords, some pretty good mysterious guitar swoons, and Roger's dry, dusty voice (not that far off Stewart) is pleasant and sexy. "You're My Best Friend" is an inconsiderable toe-tapper, while " '39 " is an acoustic country tune with highly arranged trimmings (writer Brian May's vocal is rather nice). "Sweet Lady" depicts a lovers' spat, decorated with an intentionally disjointed / garbled chorus. "Seaside Rendezvous" is a Twenties style number which Freddie Mercury must have written with dreams of courting Daisy Miller dancing in his head.

"Prophet's Song" is a heavy-message mindbender, perhaps the most ambitious composition on the album, including an intricate acapella vocal section. "Love Of My Life" is a tender song of sorrow, and Brian May plays harp — no, not harmonic, a *real* harp! "Good Company" is another Twenties bit, master-musician May on Japanese ukulele. Last is "Bohemian Rhapsody," Queen's big song in England. It begins as a smooth epic, and then graduates into a full-scale opera about a child murderer. The group cap the album with their rendition of the British historical anthem, "God Save The Queen." How fitting.

—Archie Goodwin

ZUMA

Neil Young (Warner Brothers / Reprise MS 2242)



Mike Portland

All you Eagle / Outlaws who

RECORDS

sound like you haven't been in the saddle for years better put down your sarsaparilla and step away from the bar. The killer gun-slinger has just stalked back into town, whiskey-eyed and wired on violence, and he's got a load on that could bury you.

Neil Young used to be a sharp-shooting Wild Bill Hickok — lonesome, maybe, but self-assured — when he recorded *Everybody Knows This Is Nowhere* with Crazy Horse back in 1969. I gave up on him around *After the Goldrush* when his music lost its bite and he whined on like a toothless old sodbuster who'd lost his mortgage on love and happiness. Then came last summer's *Tonight's the Night*, the country rock Berlin. That LP was too raw for many people, as strident as a cheese grater on the ears, but at least it was encouraging to note that the sap in his sorrow was congealing into amber anger.

Now comes *Zuma*, a re-match with Crazy Horse, flexing a rich, active grief with flashing teeth. Neil Young is just in off the shooting range of romance, all hair-trigger reflexes and no caution. (It's exciting when he gets crazy-shrill over love, drawing a bead on his ghosts like an outdoorsman's Andy Pratt.) I'd forgotten he had guitar tones like this — rangy, fierce and wolfish. "Stupid Girl" is a no-nonsense song mingling scorn with desire. "Drive Back" is remorselessly self-consumed: "Drive back to your own town, I wanna wake up with no-one around."

And then there's "Cortez the Killer," the best song he's ever written. It's a trance with mythic references to the rape of a purer Aztec civilization and True Love lost in the centuries. Young is probably the most emotionally ripping guitarist in rock, but he's never quite spun himself out snapping and fluttering on the wind like this before. The notes bleed and twist gorgeously, spiralling together like hawks in love, lazily dancing predators shadowing the earth, half asleep. Death should be this good a nod-out.

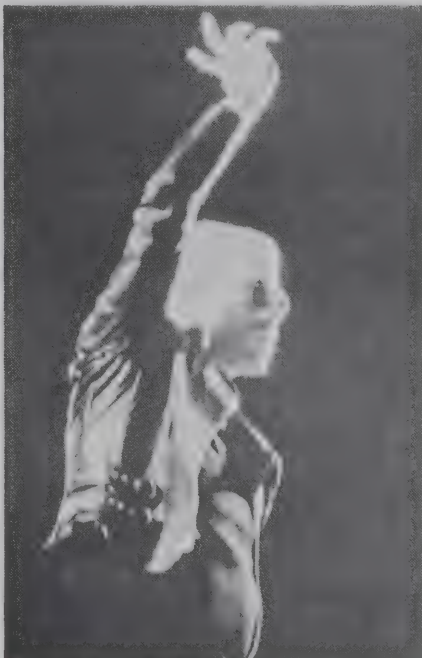
Some people think the last, peaceful cut (with Crosby, Stills & Nash) is ambiguously playing with the idea of suicide. But *Zuma*, for all its bitterness, is such a well-conditioned, muscular album that it's more likely a sign of recovery, an indication that Neil Young, with his

finger back on the trigger at last, is pointing his shots the other way.

—Archie Goodwin

LOU REED

Coney Island Baby (RCA)



Let's face it, he's just a gift to the women of this world.

—L.R.

NUMBERS

Cat Stevens (A&M SP 4555)



Once again, Cat Stevens is back

from the far reaches of his imagination with an album conceived in fantasy and born into riches.

Numbers (subtitled "A Pythagorean Theory Tale") comes complete with a booklet illustrated by the Cat himself, telling of the planet Polygor where all the numbers 1 through 9 are manufactured and then distributed all over the galaxy. The palace of Polygor is inhabited by nine individuals known as Polygons (to whom we are introduced), whose names correspond to our mathematical configurations — Hexidor, Septo, Octav, etc. *Numbers*, then, is devoted to exploring the characters and events which transpire on this strange world.

"Whistlestar," the opening cut, sets the proper fantasy tone. It's a delightfully fresh instrumental, light and gay, and if it's not precisely cartoon music, it's certainly more animated than most of the sludge one hears these days. Over the balance of the album, Cat shifts back and forth between two moods — depression and exhilaration. The quiet Elizabethan-sounding "Novim's Nightmare," for instance, deals with the oldest of the Polygons who is feeling lonely and as though his life is used up. And in "Majik of Majiks" (a suave song suitable for nightclub use), the singer seems to be looking back on his youth, wondering where he squandered it and where time has left him.

These are countered by the inspirational numbers: "Drywood," which carries the message, "kick out your dull padded life"; "Banapple Gas," a silly, happy song about a mysterious miracle vapor that cures the ills of body and soul; and two utopian reveries, "Land O'Free Love & Goodbye," a euphorically bright tune describing a place where "everything is as it must be, and God loves me," and "Home," where everyone gets along in perfect harmony. The last cut, "Monad's Anthem" (named for the Emperor of the Polygons) is a heavy chorale destined to be sung at more than a few high school graduations this spring.

The odd-man-out is "Jzero," about a non-Polygon who is something of an air-head hippie who the Polygons consider to be a fool. But basically it's the peaceful, gentle songs that are the strength of *Numbers*, and Cat Stevens creates these lilting tunes of a secure fantasy world better than anyone else.

—Harry Brie

TELEVISION'S TOM VERLAINE

by Lisa Robinson



"Rock & roll isn't show biz, not to me anyway ... It's greater than that."

"I don't really think the New York bands are bands," Tom Verlaine told me, "I think each one is like an idea, not really a group at all. A friend of mine says that New York and Broadway are so intermixed, that's it's hard to get a real live rock and roll band out of New York because it's so mixed in with show biz. Rock and roll isn't really show biz, it's greater than that. It is to me, anyway."

"I mean — that's what most of the New York bands have been about, show business. Certainly the New York Dolls were, no matter how they looked at it. To me, if the Dolls had subtitled their act, "A Parody", they might have made alot of money. They really were funny, you know..."

Those of us who live in New York and attempt to spread the media word about a newly emerging "New York band scene" realize that this scene is still "underground" (remember "underground") which mainly means unrecorded. But we also realize that Tom Verlaine — guiding force and spirit behind Television — is a rare talent, and the music he's making is more interesting, more creative, than half the stuff that's on record these days. No, make that three quarters...

Listen, he's a *star*. Record company reaction so far seems to agree with that, but they can't get together on the music... it's either too "weird" for them, or too "sloppy"... some say TV makes them feel like they're in decadent Germany, others feel that they sound like the early Velvet Underground. All of the above, or none if it, is true. A legitimate attempt was made to bring Eno over here about a year ago to do some demos with the band in a studio; it didn't work out. "Eno is just an experimenter," Verlaine says, "He doesn't have any real fiber about how to do it, he just experiments. Twiddling the dials, so to speak. He's an intellectual, and I really don't think we are. He thought we were and we're not. I just want a commercial sound. I don't want a record that sounds like an Eno record."

"I heard one of his albums that I liked, but it really sounded alot like a John Cale record. The production was good. So when we went into the studio with him, I thought he'd get that for us, the sound of the guitars and stuff. But he just didn't do it, he got a good drum sound and a fairly good bass sound but he left the guitars sounding like they were in a garage out back and we are primarily a guitar group. I mean it seems as though with us the first thing you'd notice would be the guitar sound, all the energy coming from the guitars."

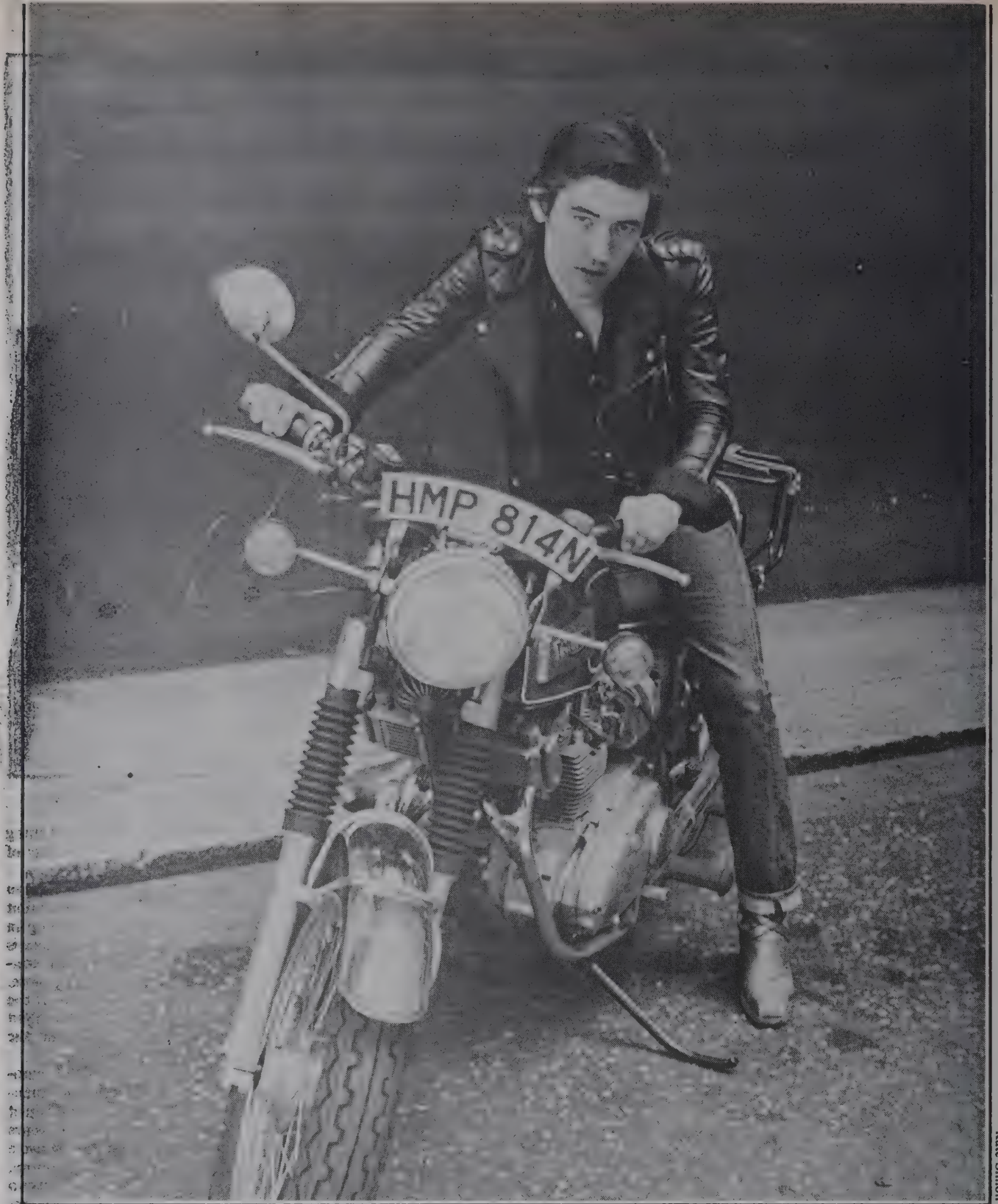
Tom Verlaine comes from Delaware, where - as he says, "nothing ever happens", and he had a few groups. His real name is Miller; "I just liked the sound of the name Verlaine, it really doesn't have anything to do with poetics."

Tom moved to New York, moved around the Lower East Side alot, worked in a book-store, had various bands and was confused. "I'm still confused, but it

(continued on page 58)



"I just liked the sound of the name Verlaine, it really doesn't have anything to do with poetics."



Kate Simon

"No wonder most solo artists are loony..."

CHRIS SPEDDING A Tour De Force

by Jonh Ingham

Deep in the bowels of BBC Television Centre, a labyrinthine monolith, Chris Spedding whiles away the hours in a

dressing room, waiting for those few minutes on *Top Of The Pops* when ten million people will see and hear him

promoting "Motorbiking", his first hit record, ever closer to that magic Numero Uno. In the hall outside, members of

Pilot are clattering a Frisbee off the doors and walls; inside, opposite an array of leather jackets and a *Wild Ones* motorcycle cap Spedding merely sits and waits. And waits. And waits.

"No wonder most solo artists are loony," he mutters as the fifth hour of purgatory slides by. He has four more to go, interrupted only by a run-through. About the most interesting event in the day has been the gaff of admitting to her face that he didn't remember one of the backup singers who had accompanied him during his first *Pops* stint two weeks previously. He's constantly saying things like that without thinking; people keep telling him he's arrogant for doing so. But then his bike boy wardrobe isn't exactly supporting claims to the contrary.

"But it's not a conscious thing done for the public," he retorts. "I don't go home and change into a kaftan or something ... It must refer to something in my personality — clothes always do, don't they? I grew up in the Fifties, I'm very influenced by that period. I still think it looks good."

At 31, Spedding is one of the most versatile and in-demand session men in the country. He started playing violin during the skiffle era, transferred to guitar, involved himself with jazz and then joined Pete Brown's Battered Ornaments in 1967. Through Brown he played on Jack Bruce's *Songs For A Tailor*. His name began to get about and he started playing for almost everybody making records. He continued his leanings to jazz through Nucleus, returning to another bout of sessions before forming the Sharks with Andy Fraser in late 1972, and intense, highly exciting band that foundered through management and personality conflicts. Even so, Spedding soldiered on for two years before they disbanded.

"Even when things weren't going well I didn't leave, because people would say, 'Oh, he didn't last long, did he? He hasn't got much stamina — he's not a rock and roller.' I wanted to prove that I was a lead guitarist in a group and dug being onstage in front of people. And I think I got the point over, because people now think of me as a guitarist who can do a good live concert."

Although appreciated in Sharks, Spedding's ability on the boards received mass recognition and hoopla earlier this year via John Cale and Roy Harper's Trigger. Initially called in for their respective albums, the ensembles grew out of the session crews. At Cale's London Drury Lane concert Spedding emerged as the hero of the event, tying John's insanity together with riveting solos and rhythm work. By the time he hit the Knebworth Festival with Trigger, he was a *tour de force*.

At the same time, he nipped into the studios with Mickie Most and in one three hour session knocked out "Motorbiking". "It's time to step out. I'm much surer of what I'm doing. I've made about all the mistakes it's possible to make. I've consolidated it. This is a conscious attempt to start a career under my own name; to have some hit singles that will



Michael Paulson

Young girls talk constantly of his moody charisma, mentioning James Dean a lot...

establish a Chris Spedding Sound, so that when I form a group people will know what to expect."

Spedding failed to join the legion of Sixties guitar heroes because the whole concept bored him. Clapton was taking care of business in his area, Hendrix was doing fine in his, so Spedding took care of it in his area — "Rhythm section playing as opposed to hairy lead guitar playing, which takes the public about three years to discover what you're doing. It's taken them ten years to find out how good Keith Richard is."

As he played down the years with everyone from Frankie Vaughan to Harry Nilsson, he found most of his time spent providing hooks and solos for Mickie Most, Britain's number one hitmeister. Most's abilities at getting hits has earned him consistent scorn from the snobbish and the jealous — not to mention the Yardbirds and Jeff Beck, both of whom Most thought of in teenybop terms — but Spedding characterizes him as a pipeline: "If I play him a songsong and he likes it, then half of Britain likes it."

Spedding expected "Motorbiking" to be an instant hit — he had played on another single which was a huge British summer hit, and with both released simultaneously he expected them to shoot to the top together. Instead, his single has taken two months to take off, changing his thinking about the tune.

"It's a grower, exactly the sort of thing that will be probably re-released lots of times ... Become a classic."

Just how true his words are will have to wait — Rak Records have waited until it was a hit in Britain before releasing in "the territories", and American release is so far not scheduled, though Chris is confident it will sell a million copies there. America is very important to him, at the moment he's merely waiting for the right moment to assemble a band, hit the shores and slay everybody.

And he will. Young girls talk constantly of his moody charisma, mentioning James Dean a lot, but that's just because he slicks his hair back and wears leather jackets and metal-falke motorcycle boots. Young boys talk of his scorching, understated guitar playing, his ability to make even the most mundane sound exaltant.

But for now he's stuck with *TOTP*, sitting in his dressing-room watching the hours ski by, declaiming on the effectiveness of various brands of greasy kid's stuff. As he sweeps some into his hair, perfecting his duck tail, what was perhaps the most obvious question of all occurred.

Chris, do you own a motorcycle?

"No, not yet. I want to get one as soon as I've got time, but I don't have a license yet. Also, doing sessions, it's a bit hard to carry guitars on a bike." □

10 CC

Art For Art's Sake

by Lee Black Childers



I just love a good laugh, don't you? In fact, I can't think of anything that gives me quite the same satisfaction. It's very healthy, I've been told. Good for the heart and lungs. The wrinkles it encourages are really negligible, and anyway laugh lines are flattering, I hope. A well placed laugh can spread to others and I like that, too. So, I look for funny things wherever I can. I even try to sprinkle a little humor in my articles, too, in hopes that I might be making people I haven't even met laugh. Of course, it means that certain rock purists don't take you seriously, but who, may I ask, wants to be taken seriously?

The boys in 10 CC enjoy a good laugh, too, and I'll bet they laugh a lot. And why not? They have a lot of fun. Their music, their tours, their albums, their performances are fun. Sure, they're serious about it all, but they're serious about the fun — and the music. And that's what shows through. And that's what they give to their fans. And I can't think of any better gift.

There are a number of people out there, you know, who not only don't have any fun themselves, but actually look upon people who do suspiciously. You remember the wicked Witch of the

**"Life is a minestrone, served up with parmesan cheese
Death is cold lasagne,
suspended in deep
freeze." ... Are
these guys
kidding?**

North? Well, she wasn't entirely fantasy. There are really these people who don't enjoy life, or see its ridiculousness, or see themselves in their folly, and they try to make it hard for those of us who sneak a laugh in occasionally, or constantly. We've all had encounters with these stone-faces — bosses, teachers, cops, sometimes (alas) even parents. People who take the simple fact they they've grown up all too seriously. Most of the time they can be ignored pretty easily, but occasionally they give us trouble. There are a lot of these people populating 10 CC's songs, which is where they belong because 10 CC deal with them handily. For example, "Rubber Bullets," one of their first hits.

In case you don't know, the plot of this song centers around the distressing fact that some convicts have decided to throw a dance in the jail. Harmless enough I should say. But, of course, along come the party-poopers. The guard. The priest. Naturally they can't let a flaunting of their authority persist, so they deal with it in the expected fashion. Bullets, albeit rubber ones. But, let me assure you, the song is very amusing. 10 CC hold them up for the fools they are — and there ain't no

way they're gonna stop the music, which incidentally sounds wonderfully like the Beach Boys in their heyday. 10 CC do that a lot. If they hit you with a catchy tune, you can be more ready to enjoy such topics as prison riots, car wrecks, the crucifixion, heroin pushers, and prostitutes.

Not exactly your usual topics for rock tunes? Why not? They're all a part of our world, too, and deserve to be immortalized in song as much as endless troops of boring sweethearts. Great songwriters like Cole Porter have long dealt with unusual topics in a humorous manner, but to my mind, 10 CC are the first rock group to accomplish this with such style and taste. First of all, they have an uncanny understanding of people and the way they think and talk, and secondly, they don't get hysterical. Religion doesn't frighten them, prostitution doesn't shock or offend them, and authority doesn't cower them. They write it all down and sing about it for exactly what it is, just part of life, or in their words, "Life is a minestrone, served up with parmesan cheese/Death is a cold lasagne, suspended in deep freeze."

In case these songs seem more the sub-

jects for films than songs to you, you're right. 10 CC have done a remarkable job of incorporating some of the characteristics of drama into their songs. After all, one of their albums is called *The Original Soundtrack*. On this album you will find wonders like, "One Night in Paris" which has lines assigned to the various characters in the drama of this night spent in the seedier section of the City of Love. The prostitutes all have dialog including some delightful little "Chinese Tarts." The hustlers are there, the madame, and the heroine, Coquette. Kevin Godley, co-author of the song (with Lol Creme) as well as the group's drummer, sings this part. When the group first formed, one of the reasons he was asked to join was that he could sing so high. He adds, "The interesting thing is, I can sing lower than anyone in the group, too. So I do all the very high and very low parts." Some range.

It seemed natural to ask if they were interested in eventually doing films, and of course they are. Probably the direction they will take will be to write the soundtrack of a film, but not a "rock" movie. The last thing they want is to be a group in a scene in a movie about the rock



Govert De Roox

scene where a young thing O.D.'s in the foreground as they reach their chorus.

It is interesting to note that according to the writing credits on the albums, the songs are nearly all written by two members of the group, but completely different combinations of two. So, while Kevin Godley and Lol Creme may write one song, another may be written by Lol Creme and Eric Stewart, and yet another by Eric Stewart and Graham Gouldman. Yet, they are all very similar in attitude.

Each album is so well constructed that it sounds as if it could be a concept album written by one songwriter. All the songs fit together very well, and always reflect the same highly polished wit and satire. I asked Eric Stewart, guitarist and keyboard player, about this and he explained that although the basic writing of a song may be done by only two of the group members, when it is being recorded they all work on it adding their own distinctive touches. That is, after all, one advantage to working in a group, I suppose, as opposed to a single artist who merely employs musicians when he goes to record. 10 CC work as a group (with no particular individual member emerging into the spotlight more than another) to a greater and more successful extent than any group I have yet encountered. It is almost as if they take turns singing lead as well as writing. Each has great respect for the others' talents, and each gets ample opportunity to shine. The end result is unparalleled excellence. Each album seems to be getting better than the one before, even though it hardly seems possible that they could top themselves. Their production is meticulous. The tunes are always terrific. And the lyrics are amazing.

Finally, there are rock songs that can make you laugh because they've said something amusing, as opposed to what has passed for humor in rock songs before — "Ahab the Arab," "Snoopy and the Red Baron," ... need I go on?

I was interested to discover how they could have arrived at their present sophisticated level with very little in the way of rock humor having gone before them. I recall my days in college (back when the Victrola was first invented) and I remember an errant Harvard professor named Tom Lehrer who used to sing wildly funny, if completely off the wall ditties about Oedipus complexes, "And he loved his mother..." the imminent atomic holocaust, "We'll All Go Together When We Go," and sexual deviation, "The Masochism Tango." His albums disappeared from the record store shelves before stereo was invented, but I still treasure my copies. It seemed unlikely, but I thought I'd ask if 10 CC might have heard of the old gent. I was astounded — they had. "Of course, we've heard him," Eric smiled, "but I wouldn't exactly call him an influence on us. There are a lot of people who influenced us to a certain extent, not just musicians either." "Funny you should mention 'The Masochism Tango,' though," added Kevin. "We've got a song on our new album that has to do with perversion ... animals, actually.

The chorus goes like this, 'I'm the one who's been dogging your shadow / I'm the one who's been shadowing your dog.' " I can't wait to hear it, and I'm going to send a copy to Tom Lehrer, too.

In case you think I'm getting a little carried away here, let me assure you that I'm quite aware, as you should be if you aren't that 10 CC are not a comedy group. I'm just thrilled with their perception, humorously phrased lyrics, and biting satire. They also write incredibly beautiful love songs like "I'm Not In Love." But even here their approach is fresh and unusual. Get it? "I'm Not In Love" is a love song. Once again the lyrics are brilliant as the hero bravely tries to make it look like he is not only *not* in love, but is totally unaffected by someone who he is obviously completely flipped out over. The melody is heart-rending. This, I think, may be due to the incomparable hand of Graham Gouldman. Gouldman has to his credit in years past the authorship of such songs as "Bus Stop," "For Your Love," "Look Through Any Window," "Heart Full Of Soul," and "No Milk Today." Pretty impressive, huh?

The lead vocal on "I'm Not In Love" is handled by Eric, who sang the lead on The Mindbenders classic, "A Groovy Kind Of Love." Getting more impressed?

There is a line in the song that repeats over and over "Big boys don't cry." At David Essex's recent opening at the Bottom Line, 10 CC were present in the audience as was Rod Stewart, Ian Hunter, Slade, Mott, and Bette Midler.

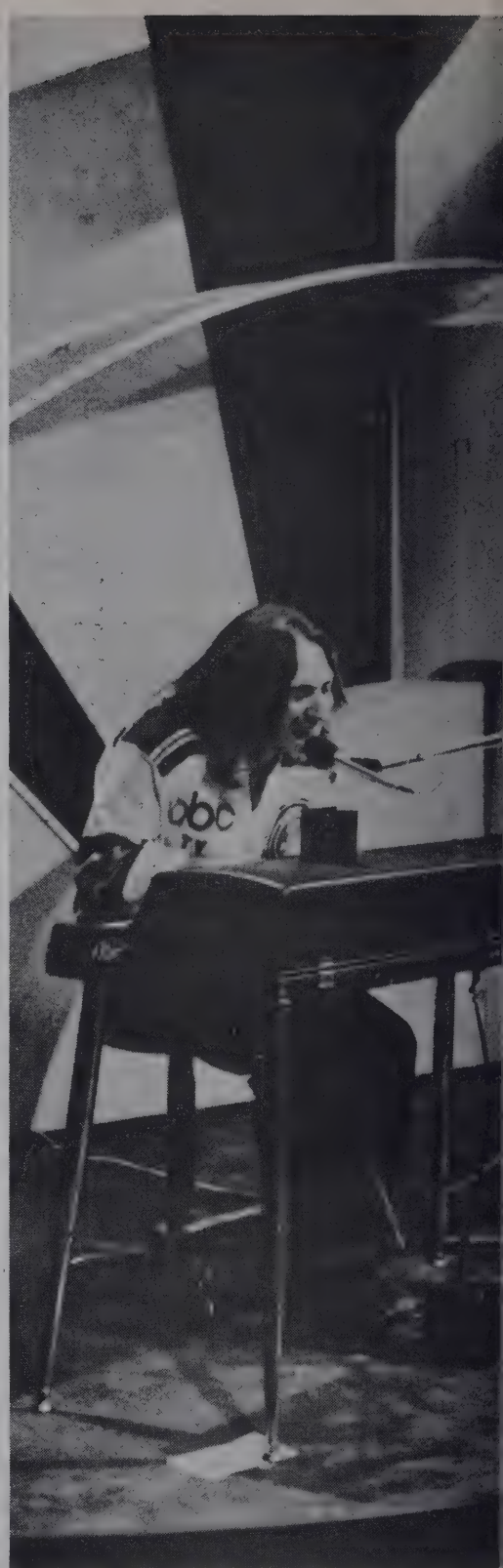
In the middle of a song, David stopped and sang the afore-mentioned line, singling 10 CC out for tribute in such a star-studded audience. Really impressed? You ought to be. This group didn't just crawl out of a dustbin, you know. They've been around. They even spent a few years under the management of the legendary, if bananas, Jonathon King. My old pal (whoops) my young pal, Simon Turner, was associated with Mr. King at the same time and explained to me Jonathon's technique of "How To Cut A Single."

First your phone rings and when you answer it, it is Jonathon. "Hello," he says, "I have a new single for you to record.

Can you meet me at the recording studio (of his choice) at ten tomorrow morning?" We will assume you say yes. He acknowledges and disconnects. The next morning you show up at ten and he hands you some sheet music if you are lucky.

Another possibility is that he hums you a tune and provides you with a typed sheet of lyrics. No one else, especially musicians, is present. He has tea while you look over your lyrics. You can have tea, also (optional). Twenty minutes later he asks you if you are ready to record.

God knows why, but you say yes. He puts some earphones on you out of which you hear some unknown musicians playing the tune he hummed earlier. You look at the lyric sheet and sing into a microphone. If you cough, lose your place, or faint you are allowed to sing the song again. After you make it through without



a mishap, he thanks you and you leave. A week later you have a hit on the English charts — but is it art?

I recounted this description to Eric and Kevin, who smiled knowingly. Luckily for them, they were a bit more self-assertive than the timid Mr. Turner, and also, I must remember, they write their own material. They also play their own instruments, produce themselves, and have their own studio, the Strawberry



This group didn't just crawl out of a dustbin, you know. They've been around.

Studios, which Eric founded long before he fell into the clutches of Jonathon King. Mr. King did have his affect on the group, though, and it was only through their strength within that they managed to be influenced artistically as little as they were. He did work his hit making wonders with them with their first release, "Donna," and several subsequent hits. Each of them shot dutifully to the top of the English charts. He also followed true

to form in America where he has only managed one super-hit, his own "Everyone's Gone To The Moon." Their songs made the charts and even did quite well, developing for them a devoted cult following, but they didn't have chart-toppers by any stretch of the imagination. So they decided it was time to move on, and voila!, "I'm Not In Love" was a smash, as if you didn't know.

At the time of this writing, they are

engaged in their first headlining American tour, which, if the concert I saw was any indication, is a roaring success. They've just finished recording a new album, and out of it comes their new single, "Art For Art's Sake." By the time you read this (since it takes months for something to get in print in this magazine) it should undoubtedly be a super-hit. So let me be the first to say, I told you so. □

The girl next to me in the 747 bound for Los Angeles grabbed my arm excitedly. "Guess who's on our plane," she gasped, "MICK JAGGER!!" Oh no, I thought, as I turned to see Steven Tyler settling into his seat, what a perfect beginning for my Aerosmith story. Except they'll never believe it....

"You know, it really pisses me off," Tyler said as we somewhat drunkenly chatted our way to L.A. "I mean this bit about me and Jagger. I don't know, I guess I look like him from far away, but I don't think it has to do with anything. I mean for a writer to compare us, to put it in a story, they must not have anything else to write ... I really think it's a load of shit."

Oh, and Linda Blair. Success? "Oh listen," Tyler said the next day on the plane, "I know what people are going to make out of that ... I can see it now. But she's really cool, I liked her. She's actually pretty smart, and knows exactly what she's doing."

Chitchat gossip aside, we get down to some serious talk about Aerosmith, and Steven's hopes, plans, dreams and ambitions. *Why* - rock and roll? "Girls, cars, money..." he trails off (except he said it a bit racier than that). Oh. "Well, really, in a more serious vein ... that is part of it. But you can't really just write that ... I don't have that much fun on the road anymore. You know, I'd like to ball everything I see ... well, not *everything*, but at least once a day. But I've had the grunt twice, and so now I don't .. you

songs. The pick of the weeks, whatever. They always got the numbers out. And I know what I'm putting out, I like .. So I figure that they're gonna like it." Aha, finger on the pulse of teenage America ... "Yeah, well, I remember the first time, I think it was probably in Boston, when I came out onstage and it just really clicked. I knew, I knew they were digging what I was doing." What is it that you think you're doing that no one else is, why is Aerosmith so big? "I can't answer that. I can say that I think we're really rocking out, and nobody's really doing it. People are getting dressed up for a masquerade, doing this, and doing that ... but nobody's just fucking *rocking out*."

Aerosmith have been rocking out to a non-stop tune for the better part of three years: Steven claims that he flies nearly

"RAY DAVIES CALLS US HARRY SMITH..."

STEVEN TYLER And AEROSMITH They Don't Do Anything Wrong

by Lisa Robinson

Aerosmith. For a lot of people these days, the reaction is "who are they and where did they come from?" I'll bet they're outselling Bruce Springsteen in the disc department hand over fist, but even though there's something happening here well, if the men don't know, the little girls surely understand. The band - Tyler on vocals, Joe Perry on guitar, Brad Whitford - guitar, Joey Kramer on drums, and Tom Hamilton on bass, have been together for about four years now, have three gold albums to their credit, and have just performed at Madison Square Garden as special guest act on a Black Sabbath (BLACK SABBATH??) bill.

New York, which has always been a particularly tough town for Aerosmith, gave them a rousing reception. The party at the posh St. Regis afterwards was nothing special, a lot of ravenous rock writers hovering around the teeny hors d'oeuvres ("Are you *sure* they aren't bringing out platters of ham? Roast beef?" one queried anxiously) ... but notable for the amount of Columbia Records brass present. Prexy Irwin Segelstein in a suit (he had worn a safari jacket to the Paul Simon party earlier that week: "If you want to read something into that, go ahead," he laughed), radio promotion men, and Aerosmith's *relatives* ... all posing for the mandatory bar mitzvah photos with their respective member of the band.

really have to be careful. So where is the fun anymore??"

Ummm ... "I'll tell you what's fun," Tyler warms to the subject. "It's finding the right stewardess .. having them take you to the back of the plane. Have you ever done it in the bathroom of a plane? You come so fast, it's the greatest .. just the very fact that you know you might get caught..." Uh, the music .. the band .. "Yeah, well, it's like writing a song, and bringing it to the band. You hear what you sat down and tinkered at the piano with, coming through all those amps. You know, you don't come when you put it in .. it's a building to a climax. The Beatles were great at that, they did it very tastefully. Sounds like I'm pushing a sex number here, doesn't it?" Tyler laughed. "I guess to me I suppose it is."

(I always thought that was what rock and roll was supposed to be about ... but these days, you could fool me...) "But the people who consider us an overnight success ... hah. Some people still tell us we should put "Dream On" out as a single. All those people who didn't believe in us at the beginning .. I mean we've had to take more shit ... overnight success, indeed. I really hate a lot of those people, and there's no way I can get back at them. But the kids know..."

"You know, when I was younger I used to listen to those New York radio stations," Tyler continued, "ABC, WMCA, and they always had those great

every day (more about that later) - (he even has to put three coats of moisturizer on his face in the morning to prevent from in-flight skin dryness and eventual crows feet...) from one gig to another. A recent "vacation" allowed them two weeks off to return to their homes around Boston and play with their cars. "Sometimes I think this is ruining me," Steven said earnestly. "What — I don't want to get married and have kids?? I'd make them insane though, the way I'm living now. But I definitely want a little me. Before I get too messed up. Because I sit in front of the color TV, I listen to all that noise ... god knows what the decibel level is onstage, what is that doing? And what do I eat on the road, you know?" What do your parents think of all this, your mother was at the Madison Square Garden show. "In the front row," he smiles. "She loves it, she's always on my side. I said to her - this was way back then, just to show you what an asshole I used to be — I said 'mom, we're gonna have to move out of this house, the kids are going to be all over the place...' My father is a professional musician, he's a piano player ... teaches, plays classical. I grew up on piano, and so the whole thing just came so natural, it was easy, to get involved with music for me."

Discussing the albums, Steven asserts, "Everything we did, everything we're doing, is on that first album. The last one is smooth, the edges are all cut out, but we're not a band that puts track on track -





you know? Bob Ezrin heard our first album and thought we needed a lot of work, which we did, but dig it, we're honest. I mean who needs all that sweet shit. And I've heard from so many people that they dig our first album better than the last one, just for that very fact. I miss playing instruments very much. I play on the albums, guitar .. a little drums here and there .. but I definitely miss that. It's something to do ... there are a lot of dead spots up there. So I just hide behind my scarves..." Ah, scarves. Why the scarves? "I usually don't answer that. I don't know. I had a scarf on once, and I wrapped it around the microphone. It looked good ... it's nice to hide behind, and to whip around. I've put these weighted fish hooks on them, like little balls to hold them down - because we

have fans onstage 'cause of the heat. Actually, I should take them off ... the kids all grab them."

"It might all be a little more fun if things weren't so hectic," Steven said, "If we have more time we can cut more albums, maybe do one live, and then really take off..." Take off more time? "No .. just take off in whatever direction..."

We were only picking at the lunch being served, but the stewardess confesses to me later that she was so impressed at how *polite* Tyler was. ("They're usually not like that," she whispers, and I assume she was referring to rockstars. Steven looks nervous about flying, and I tell him he chose the wrong person to come and sit next to. "Hey ... when is it going to happen?," he asks, philosophically. "I'm

on a plane every day for three years. Flying first class, big deal .. All that means is that it'll hit first." (WHY ARE WE TALKING ABOUT THIS, I SHRIEK..) "That's why I keep this tape recorder with me," he says, "at takeoff and landing. I have my finger right on the button ... in case my last words have to go on it."

The jet jag has taken its toll, and although we're supposed to finish the "interview" over dinner several hours later, neither of us is really up for it. We sit overlooking Sunset Strip, noticing the "Helen Reddy's Greatest Hits" sign on Tower Records and "Welcome Aerosmith" on the car rental shop across the street. Aerosmith have sold out the 18,000 seat Forum for the following night



(with Mott and Montrose on the bill) and Steven is exhausted. He picks at a salad, asks them to wrap it up so he can take it back to the hotel ... "I feel like an old shoe," he says. "You know .. sometimes I'll be looking out at the audience and I'll be in the middle of a song and I'll just stop dead. I'll look out at them, and think what is this ... There's one thing that keeps me doing it though, I really love it, I believe in it."

There was something about Aerosmith at the Forum the next night that made me think of Led Zeppelin. That band came here in the late 1960's, played what was termed "heavy metal rock" and nobody understood what was happening. Nobody, that is, except the kids. They

built a following ... a *huge* following by ... rocking out ... And Aerosmith really has nothing to do with any Jagger/Richards-Tyler/Perry comparison, and the accusations they've received of being *derivative* is irrelevant as well. They do what they do, and they don't do anything wrong. They're the second biggest rock group breaking in America today, and I won't discuss the first at this time. Steven Tyler knows exactly what to do with a microphone, and the more I think about it, it's very similar to what happened with Zeppelin in this country when no one wanted to know...

And so - the party afterward in the Forum Club attracted whatever there is to attract in L.A. Former New York Doll Arthur Kane in red patent leather and with his new band was there. So was

Maria Schneider who gave Burton Cummings her phone number. Bill Graham and Zep's Richard Cole were there to bring the prestige up a bit, and the whole LA sleaze/scene was out in full force. Steven Tyler stood with his lady Julia and just winked. Joe Perry sat down with his wife, Elissa - who looks like an adorable 18 year old and talked earnestly about getting into photography. Ace road manager Kelly ran around making sure everyone was taken care of, and the band looked tire. The next day would take them to San Francisco .. then Seattle, Portland .. it was one of those quick "West Coast jaunts". But the highlight had to be the Forum — you don't sell out California's biggest arena as fast as Aerosmith did and not get noticed.

(continued on page 62)

THE HIT PARADER
INTERVIEW

By Lisa Robinson

**PAUL
SIMON**





Gold albums and Grammy Awards literally line the walls and the mantelpiece of Paul Simon's New York business office. Photos of the artiste are everywhere, the one incongruous exception is a full-length color poster of Keith Richard that is tacked up alongside pix of Paul on a secretary's bulletin board. Although he is in the midst of a national sellout tour, Simon only performs on weekends ... thus, his time is free during the week for ... well, right now he's in the midst of what sounds like *An Important Business Meeting*, maybe even a crisis of some sort. Nonetheless, Paul is in quite a good mood, and as we sit down to talk, there is evident none of the angst, none of the despair, that so many critics have interpreted as Paul Simon's forte. If anything, I actually have always found the man to be quite funny, not totally unlike a very bright, very witty ... well, kind of Mel Brooks sense of humour. But maybe you have to be from New York...

(Of course Simon isn't completely detached from sensitivity; as we sat down to speak he brought up a particularly annoying review of his album ... I was astounded that this would bother him:)

Paul: Any criticism, whether it's false or not, if it's in print-you can't answer it. And it's there, it's embarrassing. It would take somebody alot more fortified than I am to be able to ignore criticism.

LR: Even after all this time? Well ... (laughs) I guess you haven't had all that much.

Paul: First of all, I am spoiled, because I

don't get too much criticism. I don't know anyone who likes criticism, it's a blow against your ego. But you have no choice ... if you're an artist, or a performer, somewhere along the line you're going to get criticism. Constructive criticism I wouldn't mind so much.

LR: What would you consider constructive criticism?

Paul: I've seen stuff about me where I've felt, well ... I wish he hadn't said that, I wish he had said I was the greatest thing since ... Christ, you know. But ... maybe it's true. There was one review, a very kind review, where the guy said he wished that I had the voice to match my other talents. And I thought well, that's true ... I really don't have a great voice. It's a serviceable voice, it's okay, but in my opinion it's not as good as my songwriting abilities or my record producing abilities. I don't think of myself as an extraordinary singer.

LR: Do you think there are other people who can sing your songs better than you can?

Paul: There are people who could sing some of my songs better than I can. Alot of the songs I sing, I sing a certain way because that's the only way I can handle the song. But that's not the only way it can be sung. "Bridge Over Troubled Waters" is easier for Aretha to sing than it is for me. That's one of the reasons Artie sings it, because he at least can come up with a unique way of doing it. Even his ... it's sort of an old approach to take, because it's really gospel. He did a white, soulful job. "Mother and Child Reunion", "Gone At Last", - those aren't songs that are the best for me to sing. I write alot of different style songs, and generally I would say that my strength does not lie with hard, up-tempo stuff, or really big ballads. I sing them, but my strength lies with a kind of light phrasing ... half spoken, odd phrasing things. "Fifty Ways to Leave Your Lover" - there's not too many people who sing in that style. I'm comfortable with that, and I'm good at that. But there are probably other people who could sing "Still Crazy" better than I could on the album. That's not to say I sang it badly...

LR: Of course you bring something personal to the songs....

Paul: Yes, but others would bring something else. With me I bring me to the song, and because I've been around now for a sufficient number of years for me to have a persona ... a personality that people know, that gets reflected in the songs and so people bring something to my performance. They bring their past knowledge of who I am and where I come from. That's a great advantage for an artist to have, pre-conceptions, because I can use that.

LR: Do you have younger fans coming to see your shows on this tour, or do you sense that they're mostly the ones who have grown up with you?

Paul: It seems to me that most of the people at my concerts are young, there are alot of people who fit into the early twenties category ... And they seem to be familiar with all the stuff I've done, which



Color photos by Maureen Donaldson

means that they were eight or nine years old when Simon and Garfunkel was happening.

LR: I remember you saying that you felt it was embarrassing to be performing, that this might be the last time.

Paul: Well, it's changed a little bit. Before I perform I go through my own peculiar brand of anxiety, and one of the manifestations of that is being embarrassed that I'm going out to perform. When I perform and I get audience reaction that is good, I feel good. Just like when I read criticism that's bad, I feel bad. Your ego is exposed — if you get a pat on the back you feel okay, if you get a slap in the face you feel bad. I don't know whether this is the last time I'm going to perform, but I will say this — I am not completely comfortable performing.

I don't mean I'm not comfortable on the stage, because I dissipate my anxiety before the concert. I have anxiety dreams — about a month before performing, but because I dissipate that anxiety, I feel zero nerves when I go onstage. Nothing. I don't feel any different going onstage than I do sitting here right now, I have no nervousness whatsoever. I feel completely comfortable standing on the stage; what I feel comfortable with is the role of the performer. I re-create old songs out of necessity, which you have to do.

Because I know if I'm in the audience, to see someone who's really well known, or has been around a long time, ... if John Lennon is onstage I want to see him sing "Strawberry Fields Forever", and he may be sick of it, he may not be, I don't know — but if he's like me, if he feels the way I do about "Sounds of Silence" — he'd be perfectly content never to sing "Strawberry Fields Forever" again. But I want to see that. And I know that people want to see me sing "Homeward Bound", so I sing that. But — because I don't primarily think of myself as an *entertainer*, it makes me feel a little awkward to sing "Homeward Bound", it's not something I go around humming to myself ... it's not on my mind, other than it has this place in my past. I sort of do a review of my career when I'm onstage, editing out any egregious errors that I wish to wipe out of history...

LR: Like what?

Paul: Well, there are certain songs that were big hits that I don't like. Like "I Am A Rock", I don't sing that. I was very young when I wrote it, and it seems like a very young song. "The Dangling Conversation", I couldn't sing that now, it would seem silly to me. "Homeward Bound" — I think that's kind of a nice one, so I can sing it. "Mrs. Robinson", I can sing that song. I'm sure that must drive you crazy ... but it didn't drive you as crazy as it did Annie Bancroft, I can tell you that. So that's why I feel a little uncomfortable on the stage. I feel a little silly, performing, entertaining people in that way. It embarrasses me a little bit.

LR: Even though you can go out and "sell" well, is it difficult for you to make the transition from the creation of your art to the marketing of it?

Paul: Well, that's part of it, it is selling,

that's a reality. In my case I spend a lot of time and a lot of thought on a record and I put a lot of myself into it. When that record is out I want everybody to hear that record, and I want everybody to buy that record, you know? Not so much for the money which I really don't need, but because I want everybody to love that record because I put a lot of work into it. So when I go on the road — and I usually do it at the time of an album — I do it because I want to call attention to the fact that I just finished this record.

LR: But you don't feel that you need the approval, the feedback of a live audience in order to continue to create..?

Paul: No. It's pleasant, but I don't need the approval of a live audience to do my work...

LR: You're essentially not a performer, there's not that drive there....

Paul: I definitely do not have an urge that I have to entertain. There are some acts who basically entertain, perform. Mick Jagger is basically a performer; something about performing that he does with such skill and enjoyment, it does something else to him than it does to me. I feel that when I write a song, I feel that when I make a record, but I don't feel that when I'm performing. I'm not saying I don't *enjoy* performing, what I mean is that I don't have an emotional need to stand on a stage and get a standing ovation. I don't need people to love me in that way.

LR: Do you feel that you have more control of a performing situation by choosing to play in smaller halls?

Paul: Definitely. Playing in halls that are acoustically sound. I did play Nassau Coliseum the last time I toured, I kept moving up the level of seating capacity on the last tour to find at what point I didn't like it. I wanted to see how big a hall I could play in and still be able to reach out, be part of the hall ... feel I was filling it up with the music. That show was different than this show, but I discovered that 7,000 or 8,000 people was the most that I felt comfortable with. After that it fell into another category. That was clearly uncomfortable for me.

LR: How is this show different than the last one?

Paul: There are more musicians. I use just about all of the ones who played on the album, I have Jessy and the group, I have a string quartet ... me, the sound men, lighting man, a lot of people. But it's fun. When you get to play you can do everything you want to do. You can't possibly make any money, but that's okay with me. It was even okay with me if I lost money, but I figure that I'll break about even. Economy really hadn't played any part of this thing — at first I figured it would lose about a thousand dollars a night in order to take everyone with me I wanted to, but it turns out we're not, so that's fine ... that's okay with me too.

LR: How did you react to the obvious media gimmick of reviewing yours and Art Garfunkel's albums together?

Paul: Well, I think it's been unfortunate for Artie that they reviewed the albums together. It's not really fair to compare what we do. Anymore. I don't think, even

with us recording the song together, that people think Simon and Garfunkel are going to join up again ... which we're not of course. I think people realized that we're separate, but that we just joined up for that song. It's inevitable that people would compare the albums I suppose, they were released together, and we share the song, so editors would do that. But really — they're two very different species.

LR: What about the way Columbia marketed them, with ads side by side...

Paul: I was very concerned that Columbia wouldn't really imply that Simon and Garfunkel were getting back together, or that it was a reunion. As far as I could control what they did, I stopped that. A lot of advertising has to do with stores, you know ... Korvettes, or Goody's, and I can't stop them from running ads in papers that say, 'Simon ... and Garfunkel'. That happens.

LR: You say that publicity hurt Art, but don't you think that commercially it's helped him?

Paul: He has a hit record on that album, it was Number One in England, and it's pretty good here too. I don't think it hurt either one of us that we had a track together. I don't know that it helped him any more than it helped me. I know that his album is selling pretty well. I know that working with him was ... pretty easy, after the initial tension of getting back. I volunteered that song to him, I said 'you can have that song for your album because you're singing so many sweet songs that it's driving me crazy. So I'm going to write a really nasty song and that's my present for your album.' I gave him that song for his album, and when I was teaching it to him he said 'why don't you sing on it?', and I said sure. Then he said, well, if we sing on it together, they'll think it's that Simon and Garfunkel thing, it's not fair to put it on one album, let's put it on both. I said sure, okay ... so that's why they released the albums at the same time. Because it wouldn't have been fair to give one a head start on it.

LR: Even with all your success, do you still feel a sense of competition with him?

Paul: Well, you know, my relationship with him goes way back, it's really a long and complicated relationship ... so, I *shouldn't* feel any sense of competition, but actually — there are traces. It still lingers. It might be more aggravating for him, because I've had greater success. I think, realistically speaking, that it was always a strain for him that I wrote the material. That's difficult — you know, to read, or have people always asking you — 'well, what do you do?' Just like if people would say to me, well 'how come you're not doing movies?' So, because we know each other so long, there is somewhat a sense of competition.

It's not a major thing, but I wouldn't be telling the truth if I didn't say that there was some sense of competition. I watch to see how his records are doing, I don't watch anybody else's ... or I ask him how he's doing. I don't wish him to fail, I wish him to succeed ... I just don't wish him to succeed *greatly* more than me, you know? And I'm sure he feels the same way.



Ideally, we would be satisfied if we were both tied at Number One. But neither of us is going to get to Number One anymore, that's for John Denver and Elton John. That's what number one is now. But I don't care about that.

LR: As far as your lyrics are concerned, I was amazed to read all the analytical stuff about how miserable you are in reviews... I don't think some of them get the point.

Paul: Boy, are they off, way way off. It's misinterpreted. I am not miserable, I am not in despair, I am not disillusioned. It's an overreaction to what I do. I'm not saying everything's great - you'd have to be a fool to say that. I mean take a look around, the reality of everything. It's apparent - to me anyway, that's what I'm writing about - the reality of everything. I don't feel that things are worse for me than anyone else, as a matter of fact I know for a fact that they're better for me ... I don't feel in despair. I was surprised that people wrote that. I think people tend to misunderstand, that there's this thing that hangs over with me from the past about that. I thought it was an exaggeration then too ... a lot of people take me seriously when I'm not being serious at all. They take everything I do as serious...

LR: Possibly because people are aware of the changes in your personal life this year...

Paul: Well, I wrote about that to a certain

degree, but I'm not the only guy in the world who ever got a divorce, you know? And even that - it was relatively pleasant as far as they go, if that can be considered pleasant, there was no bitterness. I think the title of the album leads people to think that. I mean the title, the lyrics, they're a lot of things, but it's not all angst.

LR: Do you have plans to write a film soundtrack? Some Broadway play?

Paul: I don't know where all that came from ... I read I was rushing back to some Broadway project ... No, nothing immediately.

LR: Were you happy with the way your music was used in "Shampoo"?

Paul: For the small amount of time that my music was on the screen in "Shampoo" it's hard to comment on it. Altogether it was about three minutes ... The song I originally did for "Shampoo" was "Have a Good Time", that was the one they originally wanted, then they changed their minds. I'll say this, there was a lot of talk in the press about what I got paid for it. They reported a salary of fifty thousand dollars, and I never got paid anything. Never got paid for "Shampoo", I'll just leave it at that.

LR: You always perform in England...

Paul: Well, I lived there, I always tour there ... I like it.

LR: In addition to yourself, - Dylan and Springsteen, for example - insist now on playing in smaller halls ... clubs,

whatever. Actually, Dylan isn't playing in such small halls, but Bruce plays in clubs every now and then - do you ever feel you want to do that?

Paul: You know Dylan came out of clubs, so he has a fondness for that. But I didn't, and I don't like them really - they're always too loud. The only time I worked in clubs was in England. Simon and Garfunkel's success almost from the beginning was colleges to concert halls, never clubs. I don't like them, the decibel level is uncomfortable...

LR: Do you go and see other musicians perform a lot?

Paul: I went to see Springsteen, and loved him. I saw him at the Bottom Line, I thought he was great, very exciting. But it was too loud. I saw the Rolling Stones at Madison Square Garden for about fifteen minutes ... I don't know, I had seen them before. I mean I wouldn't go back and see me twice...why should I go back to see the Stones. Once you see it, you see it. He was wearing green pajamas ... I don't know, it's a form of entertainment ... I'm embarrassed wearing jeans and a t-shirt.

LR: Is that what you're wearing this time? No Tommy Nutter?

Paul: No Tommy Nutter this time, back to jeans and a t-shirt. Last time I did that because I tried to do everything different, so people would stop comparing me to Simon and Garfunkel. Which they never did anyway. Only times does that. □





A Talk With RAY DAVIES

by Lisa Robinson



"There are just too many possibilities of things to do..."

He was waiting in the lobby of The Savoy Hotel, sitting on one of the overstuffed couches. Raymond Douglas Davies wore an immaculate suit, tie, muffler and overcoat. His thin fingers cradled a long cigar, and we giggled conspiratorially - as if it was funny to be in such posh surroundings. Then I realized that to have tea with Ray Davies at The Savoy was, certainly, only right. Not having been of another generation, we couldn't invite Noel Coward to join us, but we made the best of the circumstances and acted with as much propriety as possible.

Good to see you, drinking again?, bloody marys ordered and all that over with, we settled down to find out what He was doing. "I've had quite a day today,"

Ray confessed, "we're having and extension done on our studio in Hornsey, a Quadrophonic suite built. I'm to meet the builders today and I'm terrified. Then I've got to see Cafe Society tonight, and all this on top of a hangover..."

Abruptly, Ray asked, "What's Steve Harley like?" What? Why? "Well, I think they're going to open for us on our American tour." Oh, well they shouldn't be a hard act to follow. "Hmmmmmm," he was thoughtful. "How are Roxy doing? How's Keith Richard? I saw him in New York before the Stones tour and he didn't seem to know w was going to play guitar with them on the tour. But he really knows more than anybody ... I saw a TV show on the Who and they were quite good, did you see them at Wembley this week?" Well ... Roxy is fine, Bryan's wearing G.I. clothes now and they've got girl singers like you do, Keith is amazing,

and The Who were spectacular. Except someone I know says that Keith Moon can't drum ... can't keep in time. "That is a problem for a drummer," Ray said, straightfaced.

Continuing about the Kinks tour, rock gossip aside, Ray said, "I don't know about the opening act ... I guess if Steve Harley could be a draw I'd accept it. I just put on the overcoat and dealt with it yesterday afternoon and it was a bit distressing ... to speak to agents in the middle of a creative afternoon. That's why I'm drinking, I was drinking double tequilas last night. Terrible. And I lost my razor, my electric razor that I carry around." Why do you carry it around, just to touch up? "I think I left it at a bar." There's something about London ... "Alcoholism is definitely on the increase in this town," Ray said solemnly. "People are really getting strange. Like they're



giving up. I'm even thinking of leaving."

Leaving London ... England? Why, because of money? "I never have any money. I think I just want to get out and try living somewhere else. Somewhere sunny." Not New York, then. "I don't think so. But a place that's good for writing words, New York is actually good for writing words. But tunes too ... I don't know. I did all this stuff in the country, in Surrey, it was quite phenomenal." The last time we spoke Ray mentioned that he wanted to do another Kinks album, a real Kinks album, as well as a "concept" album. How did he consider "Schoolboys in Disgrace"? "Well, it's both actually. What happened is that I had a couple of stories in mind, and I just got it all together into a little show. Reflections from schooldays. I've used the same characters as I did in 'Preservation', and they're in school. To start the show off I'm 150 years old, looking back. I'm in prison ... because at the end of 'Preservation' Mr. Flash went to prison. Anyway, that's one of the ideas I'm working on for the stage show. It's coming together, but I must have a weekend off and go away next weekend for a few days. I started writing in July, and just finished it (*October*) - didn't go to bed or anything, just stayed up since July."

"It's all right to work like that once or twice maybe, but I couldn't do it forever," Ray continued. "I need a break afterward. What I dislike are the layoffs in between. You know, you become a different person. I enjoy touring, I like the moving. It's the coming off of it that's difficult to adjust to. To try and live a normal, or reasonably normal existence. Eat at certain times of the day, go to bed at certain times."

Ray ticked off his plans; touring the States at the end of November, have a break for Christmas and go back again in January ... then play in Britain in February, Europe - March and April, and possibly other places in April. So, I venture, you know what you'll be doing for the next six months. "It's horrible, isn't it?" Ray said, "I've never worked like that before. I like to pick things up as I go along. But the way things are now, you have to play. It will be nice to leave England for four or five months, working, and then come back to do a bit of recording."

"This was one of the first times with our records that the artwork was really ready in advance. But still they were all in a panic, calling me up and asking, 'Ray, are you serious? Is it really going to be out?' And I said, of course ... I had a few problems with the mixing and the deadline was getting closer and closer. All this artwork, and nothing to put in it. And then a stupid travel agent lost our tapes, we had to get it to New York by a certain date, and they promised they would give it to a courier who would take it to the plane, and then they lost it. Fortunately, they found it eventually - but it gave me heart failure. Imagine that..." My god, you should never do that. Always give those things to people you

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LABELLE

"We want to give you something real"

"My costumes have been so uncomfortable lately," said Patti Labelle over lunch at New York's busy Russian Tea Room, "that I wouldn't care if I came out onstage now in a *robe*. Just give me something comfortable to wear ... and it could be a *lamp*."

In the fourteen years that Labelle have been together, they've been through some changes. Costume, and otherwise. Starting out as Patti Labelle and the Bluebells, they were the traditional black chick group, complete with sequin gowns and wigs ... the whole Supremes *schtick*. With the help of manager Vicki Wickham who has a master plan, who believed that they could be something else, as well as their own personal musical / visual vision, Labelle was liberated in the late 1960's. Free to sing the music of their own generation, to wear what they would normally wear ... and then some.

At first they wore sexy halter tops, jeans ... a sort of hippie, funky look. But during the past few years Labelle went visually further out than anyone thought

possible, all the barriers were broken down. The costumes were *outrageous*, wilder than anything worn onstage by David Bowie, Gary Glitter, whoever. Of course there was Patti's voice, an amazing musical instrument. And the material ... Jagger / Richards, Cat Stevens and Elton John songs done in ways they had never been done before. And then came the material like Gil Scott-Heron's "The Revolution Will Not Be Televised" as well as Nona's own message - inspired songs. But before they had their huge commercial hit, "Lady Marmalade", it was the costumes that first brought all the attention...

"Silver has been our trademark," Nona said, "but it's done what it was supposed to do. If our audiences still want to wear it to our shows to identify with us, that's cool. But now they should just wear what they've got..."

"I used to be scared at first with our earlier costumes that my ass would be sticking out onstage," she continued. "Pat would finish a show and her clothes

would be in shreds. Then we got this new designer, and he constructed our clothes. Really, some of the outfits were lined with steel and wire. But ... they really are too stiff, they aren't comfortable," she said, echoing Patti's earlier complaint. "They look great for TV, but they're hard to move around in. We're getting new ones designed, they'll still be fantasy oriented, but we'll be able to move more."

"With more comfortable outfits, we'll be able to concentrate more on the music anyway," added Sarah. "That's really the most important thing."

"Talk about costumes ... you should see some of the getups our fans come in," Patti laughed. "The Cycle Sluts in L.A. make *us* seem undressed." "Yeah," adds Nona, "and some of those drag queens in San Francisco ... they really get it on."

The girls were tired, they had been at the Boston airport at eight a.m. waiting to catch a plane to New York, and that was after having performed the night before and having to attend a party in their

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"One thing about Townshend, he should never try to fight," said Roger Daltrey. "I hit him one on the chin, and he just went two feet off the ground. Klunk. That was it. He was out."

"His feet actually left the ground," put in Bill Curbishley, the Who's manager.

Roger and Bill were reminiscing about the last famous Who fight, which was quite a while back, during rehearsals for the Who's 1973 tour. Not that there haven't been a good many fights since then, but this one still stuck in their minds two years later.

"Oh he was in one of his moods," recalled Roger of Pete Townshend. "Picked on Bobby (Bobby Pridden, the Who's gifted sound man). Picked on Bill. Picked on Moony. Picked on Entwistle.

And then I went over and said something like, 'There's a film crew sitting on their ass. What the fuck are they doing? They should be filming what we're doing.' So then he started giving me the sign: 'You son of a...' And the next thing I know this fucking guitar's hit me over the head. Ha ha ha.

"So all the roadies jump up and leap on me — they know what I'm like. They're all holding me back, and he's spitting, *spitting* at me, wasn't he Bill?"

Bill was laughing too hard to reply, so Roger went on. "He was yelling at the roadies, 'Let him go! Let him go! I'll fucking have at him.' So they let me go, and he threw two punches. They went either side of my head, boom boom, like that. And of course, he was completely off

A full-page photograph of Roger Daltrey performing on stage. He is wearing a light-colored t-shirt, a dark vest, and blue jeans, with his arms crossed. He has long, curly hair. In the background, there are stage lights and a drum kit.

ROGER DALTRY

Speaks Out
on fighting, wealth,
politics and the Who

by Joseph Rose



Putland

Lee Black Childers

balance. When I hit him, his feet actually came off the ground. Ha ha ha ha ... I really felt terrible afterwards, but I mean, he really did push it. I just had to hit him in the end, didn't I? I had no choice." He turned to Bill for confirmation, but Bill had taken control of himself and was once more playing the neutral manager. Roger's knockout punch was really a

love tap of sorts. Through the years, the Who have never been as tightly together as when they are fighting furiously onstage and off. I told Roger that my theory was that all the fighting kept the group healthy, because when one of them was angry, he didn't keep it to himself and harbor resentment until it festered into an incurable hatred. Instead everyone was

quite open about what he disliked, and by fighting it out with words and blows, the Who kept the air clear.

"I agree with you," said Roger. "I think that's exactly it. Nothing like getting it out in the open."

Getting it out in the open also means telling off each other in press interviews apparently. As Pete put it in "How Many

Friends" on "The Who by Numbers": "We talk so much shit behind each other's backs." Roger won't even hide the fact that he's not very comfortable with some of the songs on the album, all but one written by Pete.

"One song I refuse to sing," he said. "It's about Townshend, just about him. That's 'However Much I Booze.' It's a very personal song. I think it's a song Pete needed to write. But when it says, 'I watch myself on TV, I'm a faker, I'm a paper clown. All my friends realize I habitually lie, I just bring them down' — Well I can't sing that. It's a very weird song, a fucking heavy song, and I take my hat off to him there. But I wouldn't sing it because I don't feel like that."

"There are some strange lyrics on the album, and I questioned them and questioned them, but that's what he's written. I tried to talk to him, but he wouldn't change anything: 'I'm the fucking lyric writer.' But the melody lines are great, and I try to sing them to be as positive as possible without changing what they mean."

The Who have been going the familiar route of rock bands lately, hassling with management types, finding out they don't have as much money as they thought and so forth. Usually this kind of development is followed by an announcement that the group is going into exile because of the high British tax structure. Count Roger out of this scenario, though.

"See, I don't mind paying my taxes. What I object to in England at the moment is bureaucracy gone mad. My high taxes don't go to pay for anything else but some stupid civil servant who hasn't really got a job, sitting in Whitehall. If I thought the high taxes were going to pay for hospitals and bloody old-age pensions, then great."

"I also feel that if everybody leaves, who the fucking hell is going to change it? Who's going to make it any better? And most of the stars that have left are pretty rich. They must be as rich as I am, and I know how much money I've got. I've got enough to pay the rent, right? Once you've got enough to live on, what do you need another million pound for, you know? For wanking at the bank accounts? And I just feel that way very strongly: I want to stay on and change it. I know Pete feels the same."

Had Roger ever thought of going into politics?

"Uh ... I kinda do, yeah, but I don't think there'd be any chance of doing anything constructive, really, because of where we come from and what we are. I don't think anybody would take us seriously."

"What I hate about England at the moment is — I believe I'm a socialist, right? Well, what we've got in England is a Labor government that calls itself socialist. But they're so busy waving their egotistical fucking Labor Party flags that socialism went out the window 10 years ago and nobody's even noticed yet. I mean, it's unbelievable. There's all these egomaniacs running the country. They've

got nationalized industries of which none of them have made a profit in the last year, and the government policy is to nationalize everything. Ha ha ha ha. So work it out."

Roger's afraid that the current economic problems in England may result in some dangerous political upheavals.

"What worries me is that you're getting this kind of left-wing faction that's stirring things up. But if they stir it too much you're not going to get a left-wing coup or revolution in England. English people are very right-wing, conservative. We're gonna end up losing a lot of bloody freedom."

"It just amazes me the naivete of some of these left-wingers. It's kind of like Germany was, pre-Hitler, and then they had the same thing, didn't they? They had the Communists doing this, that and the other, and the people weren't behind it. And in the end, out comes Hitler. Let's hope we don't have any more Adolfs, especially in England."

Speaking of Hitler, wasn't Roger the image of a Hitlerian hero in "Tommy," especially the scenes at the end in which he is posed as a handsome, racially correct, spiritually pure demigod?

"I know what you mean," said Roger. "The Aryan race thing. But it's not intentional. I'm sure it doesn't come over that way to most people. Most people feel optimistic after seeing it. I think it's a valid movie that will stand the test of time."

Many of the Who's longtime fans were quite upset at what Ken Russell did to Tommy in the movie, but Roger is steadfast in the film's defense.

"Comparing the album with the movie is like trying to compare TV with radio. You listen to a play on radio, and your brain is going and you're making the picture that no one can make. No one can make the perfect picture for everybody."

"It's Ken Russell's 'Tommy.' Understand that and accept it, and you'll enjoy it. Don't try and make it complicated. Don't get too pompous about it. All I can say is the people who saw the perfect 'Tommy' were the blind people who worked on the film. They were saying, 'We can't wait to see the film.' So we ran it for them, and for all the crippled people, in Portsmouth. Now they saw the perfect film, the film that no one can make. And that's what some people are really asking for, and I think it's a bit selfish."

Though he's starred in two films and is looking forward to more roles, Roger's No. 1 interest is still the Who. Despite the fights, he thinks it's stronger than it's ever been, especially since Keith Moon and John Entwistle have put some recent disappointments behind them.

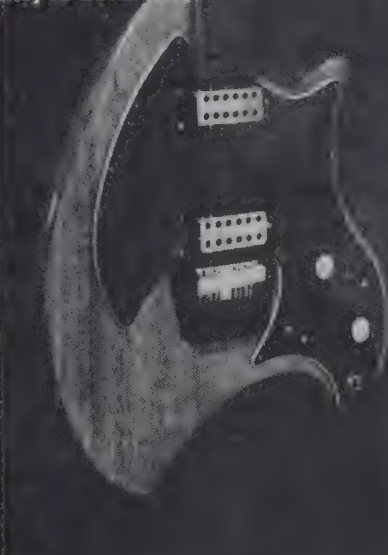
"Keith is very together," he said. "It's very difficult with Moony, you know. He's the kind of guy that overdoes everything, as you know. But we're trying to look after him as best we can. He had a very hard time of it recently with his divorce, and it was nearly all over for him. But now he's gone over to live in Califor-

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ALL BY MYSELF

(As recorded by Eric Carmen)

ERIC CARMEN

When I was young I never needed anyone
 And makin' love was just for fun
 Those days are gone
 Livin' alone I think of all the friends I've known
 But when I dial the telephone nobody's home.

All by myself
 Don't wanna be all by myself any more
 All by myself
 Don't wanna be
 All by myself any more
 Hard to be sure sometimes I feel so insecure
 And love so distant and obscure
 Remains the cure.

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INSEPARABLE

(As recorded by Natalie Cole)

CHUCK JACKSON
 MARVIN YANCY

Inseparable, that's how we'll always be
 Inseparable, just you and me
 It's so wonderful to know you'll always be around me
 Incredible, what you are to me
 Incredible, you bring out the woman in me with your style of love
 Inseparable, yes we are.

We're like a flower to a tree
 Like words to a melody of love
 There's no way we can break up
 No words that can make us blow our thing
 We're just inseparable, that's how it is
 Inseparable for the rest of our years
 It's so wonderful to know you'll always be around.

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ALMOST SATURDAY NIGHT

(As recorded by John Fogerty)

J. C. FOGERTY

Outside my window
 I can hear the radio
 And I know that motor-wagon is ready to fly
 'Cause it's almost Saturday night.

Bye-bye tomorrow
 Jody's gone to the rodeo
 And you know some good - old - boys are ready to ride
 'Cause it's almost Saturday night.

Gonna push the clouds away
 Let the music have its way
 Let her steal my heart away
 And you know I'm goin'.

Outside they're ringing
 The night train is bringing me home
 When you hear that locomotion get ready to fly
 'Cause it's almost Saturday night.

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TAKE IT TO THE LIMIT

(As recorded by Eagles)

RANDY MEISNER
DON HENLEY

All alone at the end of the evening
And the bright lights have faded to
gloom
I was thinking 'bout a woman who
might love me
I never knew
You know I've always been a dreamer
Spend my life running 'round
And it's so hard to change it
Can't seem to settle down
But the dreams I've seen lately
Coming down
They're all turning out and burning out
and turning out the same.

So put me on a highway
And show me a sign
And take it to the limit one more time.

You can spend all your time making lov-
ing
You can spend all your love making
time
If it all fell to pieces tomorrow
Would you still be mine?

And when you're looking for your
freedom
Nobody seems to care
And you can't find the door
Can't find it anywhere
When there's nothing to believe in
Still you're coming back, you're running
back, you're coming back for more.

So put me on a highway
And show me a sign
And take it to the limit one more time
Take it to the limit
Take it to the limit
Take it to the limit one more time.

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LOVING POWER

(As recorded by Impressions)

CHARLES JACKSON
MARVIN YANCY

It's your loving power that keeps me
every hour.

Said I feel your strong vibrations
Said I feel a new sensation
Said I feel your loving feeling
And it keeps me touching ceiling.

It's your loving power that keeps me
every hour.

How do you think I make it through my
days
And never ever get tired

It's all because when I leave home girl
I feel so inspired.

You've become that part of me
I could never break away from
You're so close to me
You're inside of me
Closer than my right arm.

You're so close to me, you're all inside
And when I'm close to you I just feel
alive

It's the power of love
It's the power of love
It's the power of love
Coming down on me.

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I GOT OVER LOVE

(As recorded by Major Harris)

CHARLES B. SIMMONS
JOSEPH B. JEFFERSON

Pack my bags
I hate to say I'm leaving
But there's my ride
When I'm gone I hope you find the one
with love that's right for you.

Sorry to say I'm leaving this way.
From the start I knew what you were
after
But I stayed
When your heart just deserves an
answer

Games are played with you
There's no use in crying now
Had your king and lost your crown
I'm threw.

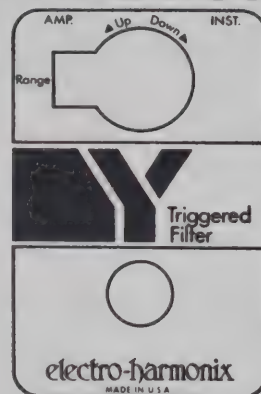
I got over love
I got over love baby
I got over love this time, this time.

What you say is love is pain baby
But in losing love I gained from you.

I got over love
I got over love
I got over love baby
I got over love this time.

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BACK TO THE ISLAND

(As recorded by Leon Russell)

**LEON RUSSELL
DENNY CORDELL**

Now the day is gone
And I sit alone and think of you girl
What can I do without you in my life
I guess that our guessing game just had
to end that way
The hardest one to lose of all the games
we played
That the time has past for living in a
dream world
And lying to myself
Can't make that scene
Of wondering if you love me
Or just making a fool of
Well I hope you understand

I just had to go back to the island.

And watch the sun go down
Listen to the sea roll in
That I'll be thinking of you
And how it might have been
Hear the night bird cry
And watch the sun set down
Well I hope you understand
I just had to go back to the island.

For all the sunny skies
It's raining in my heart
I know down in my soul
I'm really gonna miss you
But it had to end this way
With all the games we played
Well I hope you understand
I just had to go back to the island.

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SWEET THING

(As recorded by Rufus featuring Chaka
Khan)

**TONY MAIDEN
CHAKA KHAN**

I will love you any way
Even if you cannot stay
I think you are the one for me
Here is where you ought to be
I just want to satisfy you though you're
not mine
I can't deny it
Don't you hear me talkin' baby
Love me now or I'll go crazy
Oh sweet thing
Oh you know you're my everything
Oh ah sweet thing
Oh you know you're my everything.

I wish you were my lover
But you act so "undercover"
To love you, child my whole life long
Be it right or be it wrong
I'm only what you make me, baby

Don't walk away don't be so shady
Don't want your mind, don't want your
money

These words I say they may sound funny
But oh sweet thing
Oh you know you're my everything
Oh ah sweet thing
Oh you know you're my everything
Yes, you are
Yes you are.

You are my heat, you are my fire
You make me weak with strong desire
To love you, child my whole life long
Be it right or be it wrong
I'm only what you make me, baby
Don't walk away don't be so shady
Don't want your mind, don't want your
money

These words I say they may sound funny
But oh sweet thing
Oh you know you're my everything
Oh ah sweet thing
Oh you know you're my everything.

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LOVE HURTS

(As recorded by Nazareth)

BOUDLEAUX BRYANT

Love hurts, love scars
Love wounds and mars any heart not
tough nor strong enough to take a lot of
pain, take a lot of pain
Love is like a cloud
Holds a lot of rain
Love hurts
Love hurts.

I'm young I know but even so I know a
thing or two I've learned from you

I've really learned a lot, really learned a
lot
Love is like a stove, burns you when it's
hot
Love hurts, love hurts.

Some fools rave of happiness,
blissfulness, togetherness
Some fools fool themselves I guess
But they're not fooling me
I know it isn't true, no, it isn't true
Love is just a lie made to make you blue
Love hurts, love hurts.

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LET THE MUSIC PLAY

(As recorded by Barry White)

BARRY WHITE

One ticket, please
Lord have mercy, everybody's here
Hey, what's goin' on, man?
She's at home, yeah, she's at home,
yeah, she's at home.
Let the music play
I just want to dance the night away
Here, right here, right here where I'm
gonna stay all night long
Let the music play on
Just until I feel this misery is gone
Movin', kickin', groovin'
Keep the music strong
On and on and on
And on and on and on
And on and on and on.
I'm out here dancin' and still I can't
erase the things I feel
The tender love we used to share
Seems like it's no longer there

I've got to hide what's killin' me inside.

Let the music play
I just want to dance the night away
Here, right here, right here where I'm
gonna stay all night long
Let the music play on
Just until I feel this misery is gone
Movin', kickin', groovin'
Keep the music strong
Oh, let it play on and on
Let it play on and on
And on and on and on:
I think I'm gonna be alright (ha, ha, ha)
If I can make it through the night, oh
Lord
I'll just pretend she's here with me
I'll close my eyes, her face I'll see
I know it's make believe, but it's the
only hope for me.
(Repeat chorus)

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10019.

BREAKING UP IS HARD TO DO

(As recorded by Neil Sedaka)

**NEIL SEDAKA
HOWARD GREENFIELD**

You tell me that you're leaving
I can't believe it's true
Girl there's just no living without you
Don't take your love away from me
Don't you leave my heart in misery
If you go then I'll be blue
Breaking up is hard to do.

Remember when you held me tight
And you kissed me all through the night
Think of all that we've been through
Breaking up is hard to do.

They say that breaking up is hard to do
Now I know, I know that it's true
Don't say that this is the end
Instead of breaking up I wish that we
were making up again
We were making up again.

I beg of you don't say goodbye
Can't we give our love a brand new try
Yeah come on babe let's start a-new
'Cause breaking up is hard to do.

Don't take your love away from me
Don't you leave my heart in misery
If you go then I'll be blue
Breaking up is hard to do
'Cause breaking up is hard to do.

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FLY AWAY

(As recorded by John Denver)

JOHN DENVER

All of her days have gone soft and
cloudy
All of her dreams have gone dry
All of her nights have gone sad and
shady
She's getting ready to fly.

Fly away
Fly away
Fly away.

Life in the city can make you crazy
For sounds of the sand and the sea
Life in a high-rise can make you hungry
For things that you can't even see.

Fly away
Fly away
Fly away.

In this whole world there's nobody as
lonely as she
There's nowhere to go and there's
nowhere that she'd rather be
She's looking for lovers and children
playing
She's looking for signs of the spring
She listens for laughter and sounds of
dancing
She listens for any old thing.

Fly away
Fly away
Fly away.

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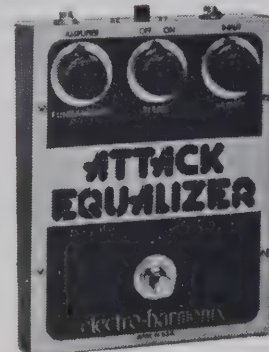
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ART FOR ART'S SAKE

(As recorded by 10CC)

ERIC STEWART
GRAHAM GOULDMAN

Don't give me your body
Give me your mind
Open your heart
Pull down your blinds
Gimme your love gimme it all
Gimme in the kitchen
Gimme in the hall
Art for art's sake.
Money for God's sake
Gimme the, gimme the cash
Gimme a ballin'
Gimme a smash
Gimme your silver, gimme your gold
Make it a million when I get old
Art for art's sake.
Money for God's sake
Money talks so listen to it

Money talks to me
Anyone can understand it
Money can't be reaped or sown.
When you get down, down to the root
Don't give a damn don't give a hoot
Still gotta keep makin' the loot
Chauffeur driven
Gotta make her quick as you can
Give her lovin' make you a man
Get her in the palm of your hand
Bread from heaven.
Give me a contract
Where I can be free
Don't need the union
Buryin' me
Keep me in exile the rest of my days
Dummin' helps out
As long as it pays
Art for art's sake
Money for God's sake.

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THE TRACKS OF MY TEARS

(As recorded by Linda Ronstadt)

MARV TARPUN
WARREN MOORE
WILLIAM ROBINSON

People say I'm the life of the party
'Cause I tell a joke or two
Although I might be a laughing loud
and hearty
Deep inside I'm blue.

So take a good look at my face
You'll see my smile looks out of place
If you look closer it's easy to trace
The tracks of my tears.
Since you left me if you see me with
another guy
Seeming like I'm having fun
Although he may be cute
He's just a substitute 'cause you're the
permanent one.

So take a good look at my face
Oh you'll see my smile looks out of place
A look a little bit closer it's easy to trace
The tracks of my tears.

Oh I need you, need you
Hey hey yeah
(Outside) I'm masquerading
(Inside) My hope is fading a (just a
clown)

Oo yeah a since you put me down
My smile is my makeup I wear since my
break up with you
Baby take a good look at my face
Oh you'll see my smile looks out of
place.

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SOMEWHERE IN THE NIGHT

(As recorded by Helen Reddy)

WILL JENNINGS
RICHARD KERR

Time
You found time enough to love
I found love enough to hold you tonight
I'll stir the fire you feel inside
Until the flames of love enfold you.
Laying beside you lost in the feeling
So glad you opened my door
Come with me
Somewhere in the night we will know
Ev'rything lovers can know
You're my song, music too, magic to end
I'll play you over and over again
Loving so warm moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

Sleep
When the morning comes
And I'll lie and watch you sleeping
And you'll smile
When you dream about the night
Like it's a secret you've been keeping.
Laying beside you lost in the feeling
So glad you opened my door
Come with me
Somewhere in the night we will know
Ev'rything lovers can know
You're my song, music too, magic to end
I'll play you over and over again
Loving so warm moving so right
Closing our eyes and feeling the light
We'll just go on burning bright
Somewhere in the night.

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FOR A DANCER

(As recorded by Prelude)

JACKSON BROWNE

Keep a fire burning in your eye
Pay attention to the open sky
You never know what will be coming
down

I don't remember losing track of you
You were always dancing in a world out of
view

I must have thought you'd always be
around

Always keeping things real by playing
the clown

Now you're nowhere to be found.

I don't know what happens when
people die

Can't seem to grasp it as hard as I try
It's like a song I can hear playing in my
ear that I can't sing
I can't help listening

And I can't help feeling stupid standing
'round crying as they ease you down
'Cause I know that you'd rather we
were dancing

Dancing our sorrow away
(Right on dancing)

No matter what fate chooses to play
(There's nothing you can do about it any
way)

Just do the steps that you've been
shown by everyone you've ever known
Until the dance becomes your very own
No matter how close to yours another's
steps have grown

In the end there is one dance you'll do
alone.

Keep a fire for the human race
And let your prayers go drifting into
space

You never know what will be coming
down

Perhaps a better world is drawing near
And just as easily it could all disappear
Along with whatever meaning you
might have found.

Don't let the uncertainty turn you
around

(The world keeps turnin' around)
Go on and make a joyful sound into a
dancer

You have grown from a seed somebody
else has thrown

Go on ahead and throw some seeds of
your own

And somewhere between the time you
arrive and the time you go

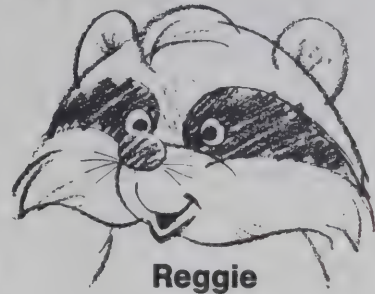
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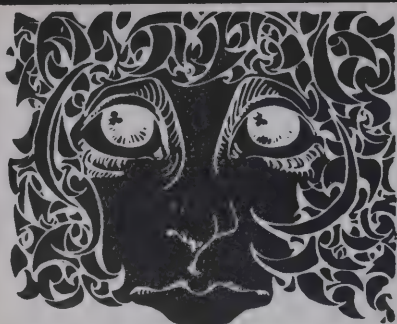
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FIFTY WAYS TO LEAVE YOUR LOVER

(As recorded by Paul Simon)

PAUL SIMON

"The problem is all inside your head,"
she said to me

"The answer is easy if you take it
logic'ly

I'm here to help you if you're strugglin'
to be free

There must be fifty ways to leave your
lover."

She said, "It's really not my habit to in-
trude

I hope my meaning won't be lost or mis-
construed

But I'll repeat myself at the risk of being
crude

There must be fifty ways to leave your
lover

Fifty ways to leave your lover."

Just slip out the back, Jack
Make a new plan, Stan
You don't need to be coy, Roy
Just get yourself free

Hop on the bus, Gus
You don't need to discuss much
Just drop off the key, Lee
And get yourself free.

She said, "It grieves me now to see you
in such pain

I wish there was somethin' I could do to
make you smile again."

I said, "I appreciate that, and could you
please explain about the fifty ways?"

She said, "Why don't we both just sleep
on it tonight

I'm sure in the morning you'll begin to
see the light."

And then she kissed me and I realized
she probably was right

There must be fifty ways to leave your
lover

Fifty ways to leave your lover."

Just slip out the back, Jack
Make a new plan, Stan
You don't need to be coy, Roy
Just listen to me
Hop on the bus, Gus
You don't need to discuss much
Just drop off the key, Lee
And get yourself free.

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SWEET LOVE

(As recorded by Commodores)

LIONEL RICHIE (Commodores)

Show me a river that's so deep
Show me a mountain so high
I'll show you love that'll last forever
Flying high so high
Ah show me a place where dreams are
for dreamers

And all the things you wish come true,
yeah

I'd wish the world had all happy people
Then there'd be no more wishing to do.

Oh sweet love oh
Sweet love oh ooh
Sweet, sweet love.

Sunshine's over the rainbow high on a
hill

Take a ride on a magic carpet
And you know it's for real
The world is filled with all the lonely
people

Tryin' to find their way
All they need is a hand to guide them to
a brighter day.

Oh sweet love oh
Sweet love oh ooh
Sweet love.

Sweet love that comes through the ages
Reach out and touch my soul

Give my life so much meaning
And every one a heart of gold.

Oh sweet love oh
Sweet love oh
(Sweet, sweet, sweet, sweet love)
Ooh
(Oh you need it)
Oh (love)
Sweet love (sweet, sweet love) oh
Sweet love.

I know you're searchin', I know you're
searchin'

For a little love, a little peace and
understanding

And I know it's been hard tryin' to find
your way

But you got to keep on searchin' harder
day by day

'Cause I want you and you, you, you,
you, you, you, you, you

You, you and you stand on up, yes sir
Put a little love in your heart

A little heart in your love
Together we can make a way
Listen to me

Don't wonder too hard
Ah what I'm tryin' to say

'Cause it's love
Love's the only way
Oh nothin' but oh sweet love
Oh sweet love.

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QUIET STORM

(As recorded by William "Smokey" Robinson)

WILLIAM "SMOKEY" ROBINSON
ROSE ELLA JONES

Soft and warm
A quiet storm, quiet
As when flowers talk at break of dawn,
break of dawn
A power source of tender force
Generate and radiate and turn me on,
turn me on
You short circuit all my nerves
Promising electric things
You touch me and suddenly there's
rainbow rings
Quiet storm blowing through my life oh
Quiet storm blowing through my life oh
Blow baby ah.

When you sigh weak am I
A butterfly caught up in a hurricane,
hurricane
Lucky me umbrella free
Suddenly I'm caught up in your summer
rain.

Shower me with your sweet love
I will bathe in every drop
Through all the seasons let it pour and
never stop
Quiet storm blowing thru my life, thru
my life
You're just like a quiet storm
Warm and tender all thru my life
Quiet storm
You're blowing thru my life, thru my
life, thru my life
Quiet storm blowing thru my life
Blow baby, blow baby, blow baby
Blow baby quiet storm
Quiet storm blow baby, blow baby.

Quiet storm blowing thru my life, thru
my life, thru my life, thru my life, thru
my life
Blowing, blowing, blowing, blowing,
Oh thru my life ah.

Hail soft stones of love on me
Let them play on my desire
Kiss me softly
Let your lightning light my fire
Quiet storm blowing thru my life thru
my life
You're just like a quiet storm blowing,
blowing thru my life, thru my life
Quiet storm blowing thru my life
Quiet storm blowing thru my life.

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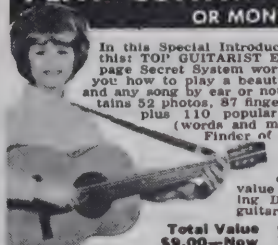


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FUNKY WEEKEND

(As recorded by Stylistics)

HUGO & LUIGI
GEORGE DAVID WEISS

It's Monday, Tuesday, Wednesday,
Thursday, Friday

What is it, what is it, what is it
Funky weekend, funky weekend, funky
weekend, funky weekend.

Gonna funk all night in a discotheque
Gonna love you girl til I'm just a wreck
Gonna get on down
Gonna make some heat
Gonna rock my baby with a funky beat.

Funky weekend, funky weekend, funky
weekend, funky weekend.

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FANNY BE TENDER WITH MY LOVE

(As recorded by Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

First I rise, then I fall
Seems like you don't want the love of
this man at all
And it's sure been a lonely time
Right up to the time I met you
So if you take a love like mine.

Be tender with my love
You know how easy it is to hurt me
Fanny, be tender with my love
'Cause it's all that I've got and my love
won't desert me.

So you say to yourself, boy, you're out of
your brain
Do you think I'm gonna stand here all
night in the rain?
And it's the start of a love affair
The moment when I first met you
And if you want I'll take you there.

Be tender with my love
You know how easy it is to break me
Fanny, be tender with my love
'Cause it's all that I've got and my love
won't forsake me.

With my love, our love will seal it
together
Oh, with our love, you made a promise
you'll always love me forever.

Be tender with my love
You know how easy it is to hurt me
Fanny, be tender with my love
'Cause it's all that I've got and my love
won't desert me.

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DOWN TO THE LINE

(As recorded by Bachman-Turner
Overdrive)

RANDY BACHMAN

I made up my mind
I got to get out in a hurry
I stated my case
There's no need to come on with worry
Cause I'm a.

Real straight shooter
And I will use my means
I'll always try to do better
I don't live in no dream,
I've been down to the line.

I'm fin'ly awake
To stand up and play without cryin'
Now they asked for the key
But they completely understand I'm just
tryin'
But I'm a.

Real straight shooter
And I will use my means
I'll always try to do better
I don't live in no dream
I've been down to the line.

You know I made it all right
Down to the line
Stayed up all night
Down to the line
It's the way to live life
Down to the line
It's the way to live love
Down to the line.

Down to the line
Down to the line
Sooner or later
I'll get ya ev'ry time
Da da da da da da
Da da da da da da
Da da da da da da
Da da da da da da
Down to the line.

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DALTREY

(continued from page 43)

nia. He loves California, that's his dream. And he drummed bloody well on the album. He can still drum. Boy can he drum!"



Sidney Smith

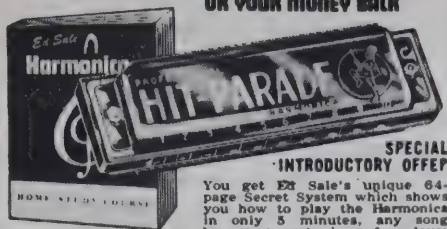
As for John, his disappointment was the American tour he did with his own band, Ox. "But he's in incredible shape," said Roger. "It did him a world of good to get on the road with his band. I know it bombed out and everything and he took it on the fucking chin ... but he's, he's grown up. He grew up in the last six months. I've had my first conversations with him in a long time. He's honest now. He comes out and you can really get through to him. You know, there's no barriers anymore."

Of course, the situation is much different when it comes to Roger and Pete. "See, I can never really talk to Pete. Pete and I — there's something between us, and I don't think we'll ever knock those barriers down. I don't know why. I would love to, but I don't think we ever will. But that's the way it's always been. And that's the way it's gonna remain."

There's another theory I have about the Who and the distances between its members, especially Roger and Pete. It's so weird that I didn't mention this one to Roger, but it goes something like this: Both Daltrey and Townshend could get through to each other and become friends. They aren't all that different. But they somehow realize that the tension between them is good for the band. It keeps things stirred up. And so they subconsciously make sure that they never do become close. They fear that on the day that happens, the Who will be finished.

Strange theory, and definitely off the wall. Or is it? □

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WHAT'S COME OVER ME

(As recorded by Margie Joseph & Blue Magic)

TED MILLS

What's wrong with my mind
What's come over me
I thought I saw your face wearing a
smile, dimple on the side
What's come over me
What's come over me
What's come over me.

What's wrong with my ears
They're deceiving me
I thought I heard you speak, calling my
name
I must be insane
I just can't explain
What's come over me
What's come over me
What's come over me
What's come over me.

Don't tell me I've stumbled up on y'all
Oh is my mind in a daze
Oh this can't be as real as I want it
For you let me go and went away
Some kind of feeling
Just look at me now
Seems I'm floating on a cloud
What could this be
What's come over me
What's come over me
What's come over me.

What's come over me
What's come over me
What's come over me.

You see, I must have gone through some
changes when I kissed your picture.
And hey, my mind just keeps on
wondering.

And you only left me yesterday.
I've never been to heaven instead I
spent the night with you.
I don't know what to do.
What's come over me.

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PALOMA BLANCA

(As recorded by The George Baker Selection)

HANS BOUWENS

When the sun shines on the mountains
And the night is on the run
It's a new day, it's a new way
And I fly up to the sun.

I can feel the morning sunlight
I can smell the new-born hay
I can hear God's voices calling from my
golden skylight way.

Oh, La Paloma blanca
I'm just a bird in the sky

Oh, La Paloma blanca
Over the mountains I fly
No one can take my freedom away.

Once I had my share of losing
Once they locked me on a chain
Yes they tried to break my power
Oh I still can feel the pain.

Oh, La Paloma blanca
I'm just a bird in the sky
Oh, La Paloma blanca
Over the mountains I fly
No one can take my freedom away
No one can take my freedom away.

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Music Corp. All rights reserved.

HOW HIGH THE MOON

(As recorded by Gloria Gaynor)

NANCY HAMILTON
MORGAN LEWIS

Somewhere the moon still shines
And hearts are still romancing
Somewhere the band is playing
And people still are dancing
I know the moon still shines
But things that once were clear
Now I scarcely see or hear.

Somewhere there's music
How faint the tune

Somewhere there's heaven
How high the moon
There is no moon above
When love is far away too
Till it comes true
That you love me as I love you
Somewhere there's music
It's where you are
Somewhere there's heaven
How near, how far
The darkest night would shine
If you would come to me soon
Until you will
How still my heart
How high the moon.
(Repeat)

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FREE RIDE

(As recorded by Tavares)

DAN HARTMAN

The mountain is high, the valley is low
And you're confused on which way to
go
So I've come here to give you a hand
And lead you into the promised land.

So come on and take a free ride
Come on and sit here by my side
Come on and take a free ride
All over the country
I've seen it the same nobody's winning
at this kind of game
We gotta do better, it's time to begin
You know all the answers must come
from within.

So come on and take a free ride
Come on and sit here by my side
Come on and take a free ride
All over the country I've seen it
The same nobody's winning at this kind
of game

We gotta do better it's time to begin
You know all the answers must come
from within.

Yeh, yeh, yeh, yeh
Come on and take a free ride
Yeh, yeh, yeh, yeh.

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Inc.

WHERE THERE'S A WILL, THERE'S A WAY

(As recorded by Bobby Womack)

BOBBY WOMACK

Jeanie only comes with me
When she needs me but oh that's o.k.
She knows I'll always be around
For her to lean on any old way.

I know her intentions have devious
inventions
But she means well
When she say she'll repay
Oh let's just say she will
I do believe she'll find a way
Where there's a will there's a way
Where there's a, where there's a stage
there's a play
Where there's a will there's a way.

"I love you" is the words she use
To get all the things she needs from me
"I love you too" is the words I use
So that you know that you can get all
that you'll ever need.
(Repeat chorus)

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THE BEST PART OF A MAN

(As recorded by Wilson Pickett)

C. REID
W. CLARKE

Spoken

I want you all to put your hands
together with me
And lift up your voices
And help me to sing this little song.

Na na na na na na
Na na na na, na
Na na na na na na
Na na na

Na na na na na na, na na na, na
Na na na na na na, na na na.

The best part of a man is his woman
The best part of a woman is her man
Oh yes it is
Any lady can rule the world
If they want to
This is something that all lovers ought to understand
Take a man with wealth, fortune and fame
Without a woman he loves it don't mean a thing
Take a woman who looks like a queen
Without a man she loves it's one bad dream.

The best part of a man is his woman
The best part of a woman is her man
Any woman can rule the world
If they want to
This is something that all lovers ought to understand
Help me children
Na na na na na na
Na na na na na na
Na na na na na na, na na na.

A man's supposed to rule the world
But he can't do it without it
Woman or a girl
A man can make almost anything
But he can't do it without the joy she brings
The best part of a man is his woman
The best part of a woman is her man
Any woman can rule the world
If they want to
This is something that all lovers ought to understand
Na na na na na na na na na.

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(Your Love Has Lifted Me) HIGHER & HIGHER

(As recorded by Martha Reeves)

GARY JACKSON
CARL SMITH

All your love lifting me higher
Than I ever been lifted before
So keep it up
Quench my desire
Then I'll be at your side for evermore
All your love keep on lifting me
Lifting me baby higher and higher
I said your love keep on lifting me
Lifting me baby higher and higher.
Now once I was down hearted
This little loneliness
My foes and friend
But when you come he soon departed
And he never showed his face again

All your love keep on lifting me, lifting
me baby

Higher and higher
Lifting me from the pits of desire
Lifting me baby
Higher and higher.
I'm so glad I finally found you
Yes that one in a million girl
And now with my loving arms around
you
I can stand up and face the world
Because your love keep on lifting me
Lifting me baby higher and higher
Lifting me from the pits of desire
Lifting me baby higher and higher.

Just keep on lifting me
Keep on lifting me
Keep on lifting me higher and higher.

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COUNTRY BOY (You Got Your Feet In L.A.)

(As recorded by Glen Campbell)

DENNIS LAMBERT
BRIAN POTTER

Livin' in the city
Ain't never been my idea of gettin' it on
But the job demands that you make
new plans
Before your big chance is gone
You get a house in the hills
You're payin' everyone's bills
And they tell ya that you're gonna go
far
But in the back of my mind
I hear it time after time
Is that who you really are?

Country boy you got your feet in L.A.
But your mind's on Tennessee
Lookin' back I can remember a time
When I sang my songs for free

Country boy you got your feet in L.A.
Take a look at everything you own
But now and then my heart keeps going
home.

Talkin' on the telephone
Settin' up another day of people to meet
You gotta do what's right you gotta
spend the night
Stayin' in touch with the street
When you're surrounded by friends
They say the fun never ends
But I guess I'll never figure it out
'Cause in the back of my mind
I hear it time after time
Is this what it's all about?
Country boy you got your feet in L.A.
But your mind's on Tennessee
Lookin' back I can remember a time
When I sang my songs for free
Country boy you got your feet in L.A.
Take a look at everything you own
But now and then my heart keeps going
home.

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WOMAN TONIGHT

(As recorded by America)

DAN PEEK

Oh, hold me tight
Won't you be my woman tonight
Oh, hold me tight
Won't you be my woman tonight
I get the shivers up and down my spine
The only time I'm happy's when I know
she's mine
So come on hold me tight
Treat me right
Won't you be my woman tonight
Treat me right
Won't you be my woman tonight.

First I see you
And then you let me go
The only time I touch you's when you
hold me tight
All right.

Hold me tight, hold me tight
Won't you be my woman tonight
Hold me tight
Won't you be my woman tonight
I get the shivers up and down my spine
The only time I'm happy's when I know
she's mine
So come on
Hold me tight
Hold me tight woman tonight.

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I CHEAT THE HANGMAN

(As recorded by The Doobie Brothers)

PATRICK SIMMONS

The days grow short
The nights are gone
Since you were here I can't go on
I cried for you to no avail
Now my life runs cold when the night
winds wail.

But I cheat the hangman
Cheated him many times before
The bell that tolls the hour
Has turned sweet lips to sour
Yes I cheat the hangman
And even when life has flown away
I leave a kiss behind.

The rain that fell upon my stone
Like tears you cry I shared alone
I walked the night I cannot sleep
The love you spend you cannot keep.

But I cheat the hangman
Cheated him many times before
The bell that tolls the hour
Has turned sweet lips to sour

Yes I cheat the hangman
And even when life has flown away
I leave a kiss behind
The glow of love will shine
Lighted windows stare at the stranger
there
Returning home
Only lighted windows stare
At the lonely stranger there returning
home
Du du du du du du
Du du du du du du
Du du du du du du
Du du du du ooh ooh

Du du du du du du du du du du du du
Du du du du du du
Du du du du du du du du du du du du
I leave a kiss behind
The glow of love will shine
Lighted windows stare at the stranger
there
Returning home
Only lighted windows stare
At the lonely stranger there returning
home.

Du du du du du du du du
Du du du du du du
Du du du du du du.

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"Now—In Just 30 Seconds, these METAPHYSICAL COMMANDS Can Start Helping You to..."

- ★ Take fantastic astral journeys outside your body into the dimensions of past, present, and future!
- ★ Win astounding control over people and events: attract to yourself money, material things, people and conditions that you wish to have in your life!
- ★ Rejuvenate the cells of your body, enjoy new health, new youth, new vitality, by commanding the very life-forces within you—and that's just the beginning!

Says ANTHONY NORVELL, Famous Psychic Investigator

Dear Friend:

After 25 years of research, I have discovered the key to all Astral and Psychic phenomena, one that has worked time after time for countless men and women—a simple secret that you can use easily to achieve any desired result in life!

For I have discovered that every one of the powers which you possess—(sight, hearing, taste, touch, smell)—has a mental duplicate, an extension of itself in the Fourth Dimension. Grouped together, they form your Astral Body, which you can use, the same as you use your physical body.

But, your Astral Body can do many things that your physical body alone can't, for it is part of the Fourth Dimension—an (invisible) sea of electrons which flows in, through, and around the physical, giving it form and substance. Your Astral Body can flow right through solid matter, materialize in plain sight of others, perform every one of the functions of your physical body—sight, hearing, taste, touch, and smell—all the while being controlled by you!

You can control your Astral Body by giving it certain specific commands—**METAPHYSICAL COMMANDS** which I spell out for you in plain English in my new book "Meta-physic: New Dimension of the Mind." For instance, you can command your Astral Body to...

• **MATERIALIZING IN FRONT OF SOMEONE AT A DISTANCE** — Your Astral Body is invisible because it is super charged with electrons vibrating at invisible speed. It can, however materialize in plain sight of everyone, as a "thought-form," by vibrating more slowly. In this manner, it is possible to "remind" someone — at a distance — of your presence!

• **"BLEND" YOUR THOUGHTS WITH THOSE OF SOMEONE ELSE** — Since your Astral Body is an invisible extension of your own — with a mind that is an extension of your own — it is possible to "blend" this mind with the mind of someone else to find out what he or she is thinking, and even implant your own thoughts in the minds of others!

• **DUPPLICATE ANY OBJECT IN EXISTENCE AND MAKE IT YOUR OWN** — Your Astral Body exists and is part of the Fourth Dimension — a sea of tiny electrical particles from which all matter is formed. By giving your Astral Body an Electromagnetic Command to duplicate some object — an expensive piece of furniture, for example — it pulls the particles in the air together to form a solid replica of that which you desire!

• **LIFT AND CARRY OBJECTS, TRANSPORT THEM TO YOU FROM A DISTANCE** — You can command your Astral Body to lift solid objects, using its own concentrated energy — such as lifting a pair of dice and making them roll the way you want!

• **"READ" OTHER PEOPLE'S PAST AND FUTURE** — Since, with your Astral Body, you can "tune in" to the thoughts of any person, all memories and future plans of his become an open book to you.

• **HEAL THE VERY CELLS OF YOUR BODY** — Your Astral Body can help heal you if you are

IF YOU READ NOTHING ELSE, READ THIS:

A Vital Word—"METAPHYSICS"

Scholars, when editing and cataloging Aristotle's writings, realized that not all of the information was about the natural physical world. In the process, Aristotle had accumulated information that was "outside" the physical world or "non-physical." This "non-physical" information was filed as "Meta-physic" literally meaning "After-physic." This information, "after," "above," or "beyond" the physical, held the attention of many people through the ages, including philosophers, theologians, scholars and scientists. It was described in different ways: Ultimate Reality, First Principles, Miracle Power, Metaphysical Power, Divine Mind, Cosmic Mind, God, Faith, Intuition. In the 20th century some call it Energy, Astral Projections, Precognition, Inner Space.

Metaphysics answers questions that the physical cannot answer. That is why each is useful in a different way. Norvell shows how metaphysics can work for you!

sick, keep you healthy, strong and youthful — add years to your life! If your body is rundown, tired or "old" it can charge and rejuvenate the very cells of your body with its own vibrant electron energy to make you look and feel years younger!

• **TALK TO THE COSMIC MIND, RECEIVE HELP IN EVERY MATTER** — Your Astral Body is your only true means of communications with the higher Spirit Plane. In this manner, it is possible for you to talk to the Cosmic Mind, just as you would to family or friends, and receive help and guidance in every matter!

How To Command Your Astral Body To Bring You Ever Increasing Abundance

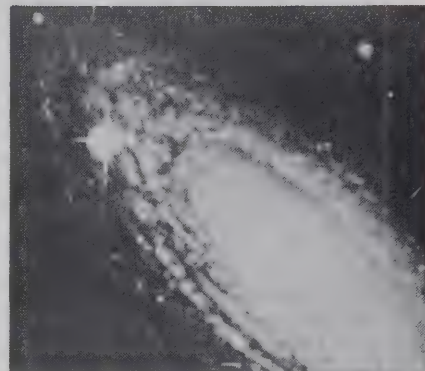
Why am I so positive this technique will work for you? Because it has worked for thousands of other men and women in all walks of life — and is working for them right now! People like...

June C., a secretary who had been working for the same firm for three years and thought she deserved a raise in salary. But her boss was the grouchy, penny-pinching type. So after learning the Metaphysical Command for projecting her Astral Body, she mentally projected her mind into her boss's mind, and stated: "June deserves a raise. You will give her a raise of ten dollars a week."

A short time later, her boss called her into his office. There was a strange expression on his face and he said: "I don't know why I'm doing this, but I feel you deserve a ten dollar raise in salary!"

A lady who had a 17-year-old daughter, came to one of my lectures at Carnegie Hall. She was a widow, and though she had worked hard to bring up her daughter, they never had more than just enough to get along. After this lady learned the Metaphysical Command for controlling her Astral Body, she bought a sweepstakes ticket. By maintaining an "astral grip" on this ticket, she caused her number to be chosen — and won a grand total of \$144,000!

In my files I have hundreds of such instances of men and women who have used this metaphysical principle and who have attracted sums of money ranging from ten thousand dollars to



inheritances of a quarter of a million!

How Metaphysical Healing Can Add Years To Your Life—Make You Look And Feel Years Younger!

If you want to remain healthy, vigorous and strong, my book shows you exactly how to draw upon your Astral Body for its wonderful healing energy, through Metaphysical Command!

You'll see how a woman who had developed violent attacks of hay fever and asthma was healed. How a man with an ulcer had a miraculous healing. How a woman who suffered from crippling arthritis for twenty years used these Metaphysical Commands — and her arthritis completely disappeared! How a man with sugar diabetes who had to take daily shots of insulin, commanded this Astral power to himself and was healed, so that he could discontinue the injections entirely.

The secret? Metaphysical Healing, the same technique revealed to you now in the pages of my new book.

Win Astounding Control Over Other People!

There is no limit to the things you can do with Metaphysical Command of your Astral Body. For example, a lady who came to one of my lectures complained that her husband nagged and abused her constantly. She could hardly stand being in his presence because of his constant criticism. I showed this woman the Metaphysical Commands for blending her mind with his, to dictate thoughts of love to him — and days later she came back to tell me with joy how her husband had been transformed into a peaceful understanding man!

Impossible? Hardly. For it happens again and again.

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Very truly yours,

Anthony Norvell

Anthony Norvell

MEET THE AUTHOR



Anthony Norvell is a world-famous psychic investigator, known to thousands (through his books and articles) for his amazing discoveries in the realm of the occult. Here, for the first time, he presents the sum total of his investigations in the secrets of ancient India, China, Tibet and Greece.

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TOM VERLAINE

(continued from page 19)

doesn't bother me anymore."

"I always just thought if I went out and kept on doing what I was doing musically, it would work out. Like a drummer would come who would compliment what I was doing, or we would find a guy with a loft where we could practice. It's really hard in New York to keep a band together because of the obvious things. There are no places to play ... But frustration is good, I like the pressure. In Delaware there wasn't any pressure, there it was just unconscious survival, no ambition in any form."

Do you think you're ambitious? "Yeah, I'm pretty ambitious. But I'm ambitious in a lot of directions. Ambition to me takes a lot of forms, sometime very practical, sometimes spiritual. But all I want is a band that really communicates, a very direct communication. And I know I have an instinct for it, I know I'm good at it. I also know practically what it takes to do that. You just can't go in somewhere and go wham ... you can do that and get a little bit of notoriety or a small following of people who like to see basic expression, but that's all of what it is. I don't think rock is as basic as some people think it is, I think it's very sophisticated, even Elvis. It's totally like passion, and passion takes a lot of forms."

"I'm broke and I've been broke for two years, and still I know I have this instinct for it but I knew something was wrong. I knew what was wrong with my band could be intellectually defended, but I could care less about any kind of defense ... because to have to defend it means that something is wrong. So I decided to stand in the middle onstage, since I was doing most of the songs, and that immediately made Richard Hell panic that I was taking over the group. We fought a lot, eventually he just wanted to do his own stuff ... so he left."

"But I don't want to be some little underground sensation, if that's what we are. I want to communicate with the maximum. I really like big stages, I don't like being cramped in a club, I like good sound systems and all that. A lot of people think we're a fan of what we do, it happens that we sound the way we do because we don't have the money to make it sound better."

But here you're defending, and you don't need to, it sounds amazing ... "Yes, well - we really want to do it better, not with stage props or lighting, but just to get the basic thing across. I don't think we're intellectual, and I don't really think we sound like the Velvet Underground ... I don't know, there are about nine things that I think were important in rock and roll ... Elvis, The Who, the Stones ... I've never seen the Who live, but I'll bet they're great. Most of the current bands, the New York bands - well I honestly don't think they have anything new to offer. I think we do." What do you think it is? "Hmmm ... well - that's complicated. I never really *think* about this stuff, so when I'm asked, it's really hard to define.



Television ... with Richard Hell, and without.



I'd like to try and express as much as I can, about every aspect of everything. I picked rock and roll because I love it. I'm not a great musician, either, I can't play jazz or classical stuff — I just love what rock and roll does."

Would the urgency of your music be removed if you had a better sound system, a recording contract ... "No, I think it would be a relief in a way. I don't think the pressure changes because you get a record contract, I think it probably increases. It's all the same — pressure..."

"In New York everybody goes to check a band out in a bar, they don't go to drink in a bar with a band that just happens to be in the background ... That's pressure. In Delaware a bar band might be there and people would dance, but no one would ever think twice about it. I do think there's a big audience for us, and I think there could be a big audience for us given the right belief from a record company. I mean look at David Bowie ... who would

have ever thought an act like he first had would make a million dollars."

"A lot of people wouldn't have believed that at first, but obviously somebody did. Not that we have an "act", but you know what I mean. We don't have any conscious moves at all."

"I guess I feel ... well, I'm sort of dreamy. Onstage I feel I have a certain thing ... everybody in the group is fairly strong, but I think I can get to more people. I guess it's like ambition, just wanting to ... really badly." What about talent? "Oh yeah, talent. Well, I never thought about talent, but I guess it is ... I really don't think about these things."

"I guess if there's one thing I would like to get across it's that I think we have all the goodness about New York - you know, the thing the old Velvets had, or John Coltrane — that whole element. But we aren't limited by it. It shouldn't be something that closes us in, it's not just a local thing with us." □

How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

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And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and **ANY WAY YOU LIKE.**

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not why!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE . . .** filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

Sincerely yours,

Scott Reed

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LABELLE

(continued from page 39)

honor. They would have a mere four days off before returning to the road again. "Success ... it really just means that you have to work more. Two days ago I was going to kill Sarah and Nona ... the road does that to me. I was just taking it out on them. I realized that the only time I really felt good being on the road was when I was pregnant. I was happier, and much nicer to get along with..." "I'll say," agreed Nona, laughing. "I never thought we would have a single hit," continued Patti. "It was fourteen years, and when it finally happened I still couldn't believe it. But we don't have to depend on it really."

Discussing their next LP, the girls implied that they wanted to produce it themselves, "Well ... maybe with some

help," Vicki Wickham added. Where? Not New Orleans, no Allen Toussaint? "No, we want a change," Nona asserts, but they'll say no more. However, from the gleam in Patti's eye one wonders if they aren't hoping to do the record in Philly, where Patti lives and likes to be as much as possible in order to be with her husband and child...

We talked about Labelle's TV experiences: "They try to calm us down on TV," said Nona, "tell us you can't wear this, can't wear that. When we said 'voulez-vous danser' instead of *voulez-vous coucher* on the Cher show it was because of the censors. We're used to that. Cher didn't care, she's cool, but they wouldn't let us." "We never argue the point," Patti explained, "everyone knows what we're saying, it doesn't really matter."

"I liked doing that show the first time,"

Sarah adds, "but the second time we went on it wasn't so good. Mainly because 'What Can I do For You' isn't a song that anyone else should do with us ... we did 'Hollywood' with Cher, and that was great. But they didn't want to show it for some reason..." she trailed off.

"The thing that happened on Howard Cosell's show was a drag," Nona said. "They taped one song in the afternoon, (taped? On a live show?? "Oh yes"...) and we were supposed to do the other one live, that night. Well — they had time for the *whale*, but they told us they didn't have time for our second number ... that we would have to do the live one, and they'd keep the other in the can. That was definitely *not* in our contract, and who knows when they'd use that other one. So we called Vicki at home and she said to leave, so we walked off." "The Don Kirshner rock shows are all right," said

"We want everyone to have fun," Nona adds, "but also to give them something to think about. The world is about other things ... our purpose is to give you something real." □ L. Robinson with D. Fields



AEROSMITH

(continued from page 29)

"Persistence, youth and attrition among the front runners, rather than any distinctive musical style or extraordinarily exciting image, seem responsible for the continued prominence of Aeros-

mith in the heart of the teenage rock audience, which has apparently transcended the threshold of boredom."

L.A. Times review of Forum concert

I seem to remember reviews like that years ago .. of The Who, the Stones,

Zeppelin .. you name them ... And still, the little girls know...

What would you like to do onstage, I asked Steven. "What would I really like to do onstage? ... I think I'm doing it now," he said. □



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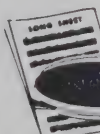
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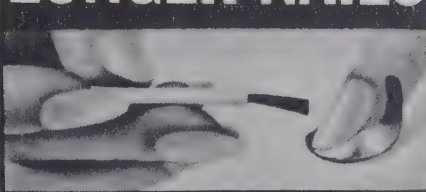
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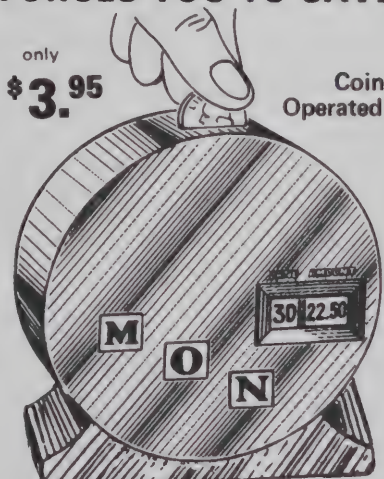
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RAY DAVIES

(continued from page 37)

know. "Well we did. The first mixes were taken over by our road manager who delivered them, but there were some remixes that had to go over at the last minute. I'll tell you, that's what I mean about standards. Some people have got no pride in their work. Even travel agents." Oh, but it's better in London than New York, I say. At least you can find these wonderful men who make handmade umbrellas, with polished wood and chintz fabrics ... and they really *care* about those umbrellas. "Yes, but look at that Dutchman who was kidnapped," Ray adds.

Changing the subject, Ray asks, "What's a good new group in America?" Big, or good, I ask. "Big." Oh ... Aerosmith, Kiss, Lynyrd Skynyrd ... "Do you think Feelgood will make it in America?" I hope so. "I tried to get them on Konk. Actually, they're more of a stage act, their music is very much like early Stones, or early us. I went to see them play and I got a big kick out of them. They were doing this tour billed as the "Dirty Rhythms Tour" with Kokomo and those sort of people and they stole the show. They really are honest and down to earth. They would have actually been a good band for the Kinks to tour with ... I don't know, I think that Herb Spahr and Barry Dickens will have to end up doing a routine to open the show..."

"The one problem Feelgood have got," Ray continued, "is matching their stage performance with their product. Roxy were lucky, they had it straight away with their first record. Or their first success. It summed them up, didn't it? I think that's so important, I mean it's important to us and we really haven't found it yet. You know - with this new sort of thing that we've been doing for the last five or six years. Going toward the sort of show we've been doing. We still haven't really gotten down to expressing that in four or three minutes in a single. It'd be nice to do it."

"But I'd really like to write a play. Because the music will come anyway. For this album I wrote 30 songs, and then cut them, but there are really some nice songs that didn't fit into this album. I'd like to do them almost immediately, might even do them in the States." What, in the RCA studios?? "I'll get a studio, or record there, I'm not proud." Well, I think Bowie changed their usual rulings when he chose to record elsewhere ... "Strange boy, isn't he?," Ray smiled. He certainly came back, though ... "A few sighs of relief in the RCA Building," Ray said.

What about the other people on Konk? Claire Hamill ... "Claire's doing another album," Ray said, "I'm seeing her tomorrow. We'll play her album and decide what to do. Claire's a funny girl, you know, she's got problems ... Everybody's got problems. She's very emotional, she'll like me tomorrow, and the day after she'll hate me again. But you can't love everybody, can you?"

"My brother is all right, his life is



dedicated to getting the studio together. He's really into that. He's started recording, but I might even have to get a contract with him and say he's got to deliver me an album. That may be the only way he'll get it done. The only way he's going to record is at gunpoint."

"The stuff he's done is very, very distinctive," Ray continued, talking about Dave, "it has a distinctive sound. His very heavy riff music ... his voice, he's got this really shrill voice just peeking through, you know, and you can hardly hear the words. But it's a really good sound."

I commented that things seemed so depressing in London, with the bombs, and people out of work ... "It does stifle creativity somewhat," Ray agreed. "Certainly me, because I get all upset when I see all this crumbling around me. Of course, sometimes good things come out of it. In funny situations like this you often get very good tragedies, and out of sad situations you often get good comedy. I wrote 'Schoolboys' in these surroundings and it's quite jovial. Perhaps I could get better organized in America because I've always believed

that in New York, if you want to do something, there is always the opportunity for you to do it. You can do it off-Broadway in a little theater. Try it out. But here, it's either the West End or nothing."

"Of course, if this tour fell through," Ray added, "I would maybe write a book or something. You know, I've just got to keep doing it and try to be optimistic."

There are just too many different possibilities of things there are for you to do."□



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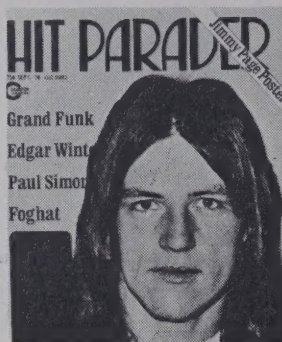
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Focus
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"Another Park, Another Sunday"
"Dancing Machine"
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"If You Love Me, Let Me Know"
"Jet"
"Oh My My"



SEPT. 74

David Bowie
Bachman/Turner Overdrive
Grand Funk Railroad
The Rolling Stones
Deep Purple

"The Air That I Breathe"
"Bnd On The Run"
"Help Me"
"My Girl Bill"
"Summer Breeze"
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FEB., 75

Elton's Abandoned Dreams
Ron Wood's Got His Own Album
The Intimate Rod Stewart
Hit Parader Interview: Paul Rodgers
Jimmy Page: An Encore For Bad Company

MAR., 75

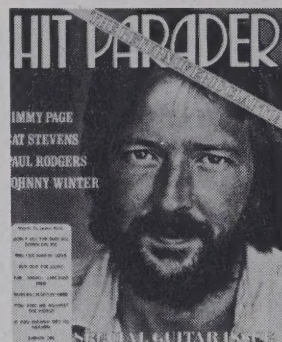
Zeppelin's New LP
Pink Floyd: Dark Side Of The Moon
Mick Ronson: From Bowie To Mott
Hit Parader Interview: John Lennon
Mick Jagger Backstage



OCT. 74

Todd Rundgren
Carly Simon
Ringo Starr
Bill Wyman
Led Zeppelin

"Haven't Got Time For The Pain"
"On And On"
"Rikki Don't Lose That Number"
"Workin' At The Car Wash Blues"
"Annie's Song"
"Already Gone"



NOV. 74

Jimmy Page
Paul Rodgers
Rick Wakeman
Cat Stevens
Johnny Winter

"Don't Let The Sun Go Down On Me"
"Feel Like Makin' Love"
"The Night Chicago Died"
"Rock & Roll Heaven"
"Shin' On"
"Sure As I'm Sittin' Here"

APR., 75

Keith Richard: The Rolling Stone
George Harrison: Out There On His Own
The Raspberries Jam - No More Cream And Sugar
Johnny Winter's New Directions?
Hit Parader Interview: Raymond Douglas Davies

JUNE, 75

On Tour With Led Zeppelin
Pete Townshend: The Leader of the Lost Generation Gets Serious
Jim Dandy's Sex Life: Would We Love Him With His Shirt On?

JULY, 75



DEC. 74

Eric Clapton
Crosby, Stills, Nash & Young
Pete Townshend
Maria Muldaur
David Bowie

"Clap For The Wolfman"
"Eyes Of Silver"
"(You're) Having My Baby"
"I Shot The Sheriff"
"It's Only Rock & Roll"
"Nothing From Nothing"



JAN. 75

The Eagles
Todd Rundgren
Jimmy Page
Eno
Souther - Hillman - Furay Band

"Can't Get Enough"
"Higher Plane"
"Jazzman"
"Sweet Home Alabama"
"Tin Man"
"Who Do You Think You Are"

Alice Cooper: Would You Believe Alice Is Back?
Richard Robinson Brings You Up To Date
Hit Parader Interview: In A Rare, Exclusive Interview, Cameron Crowe Talks to the Tull Man
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AUG., 75

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